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# Moving Picture News

THE EXHIBITORS JOURNAL

THE SECOND

**HARLEY KNOLES**

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**The Bohemian Girl**

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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, APRIL 24.**  
Goldwyn, Shaftesbury Pavilion, 11. "His Back Against the Wall."  
Wardour, New Oxford, 2. "Fifty Candles."  
F.B.O., Own Theatre, 10 and 3. "Do or Die."  
**TUESDAY, APRIL 25.**  
Ideal, Shaftesbury Pavilion, 11. "Diana of the Crossways" and "The Card."  
Famous-Lasky, New Gallery, 11. "Her Own Money."  
Pathe, New Oxford, 2-30. "Girl From Nowhere."  
**WEDNESDAY, APRIL 26.**  
Goldwyn, Shaftesbury Pavilion, 11. "A Poor Relation."  
Gaumont, New Gallery, 11. "Moonlight and Honey-suckle."  
**THURSDAY, APRIL 27.**  
F.B.O., Own Theatre, 10 and 3. "The Fighting Lover."  
Goldwyn, Shaftesbury Pavilion, 11. "Watch Your Step."  
Jury, Own Theatre, 10 and 3. Selected Feature.  
**FRIDAY, APRIL 28.**  
F.B.O., Own Theatre, 10 and 3. "The Fighting Lover."  
Ass. First National, New Gallery, 11. "Bob Hampton of Placer."  
Famous-Lasky, Super, 11. "Back Pay."  
B.E.F., Shaftesbury Pavilion, 11. Selected Feature.

### MANCHESTER.

**TUESDAY, APRIL 25.**  
Pathe, Deansgate, 11. "A Man's Home."  
Gaumont, Gaiety, 11. "The House that Jazz Built."  
Gaumont, Own Theatre, 2-30. "The House that Jazz Built."  
B.E.F., Futurist, 11. "A Siren's Love."  
Ass. First National, Kinema Exchange, 2. "Wedding Bells."  
Famous-Lasky, Winter Gardens, 11. "Her Own Money."  
Provincial Productions, Kinema Exchange, 12. "The Unwritten Code."  
Blakeley, Kinema Exchange, 11. "Woman Who Won."  
Blakeley, Kinema Exchange, 3. "Souls Triumphant."  
**WEDNESDAY, APRIL 26.**  
Pearl Films, Kinema Exchange, 11. "The Three Musketeers."  
Weisker Bros, Winter Gardens, 11. "A Perfect Crime."  
Frederick White, Kinema Exchange, 12. "Married to a Mormon."  
**THURSDAY, APRIL 27.**  
Goldwyn, Own Theatre 11 and 2-30. "Watch Your Step."  
**FRIDAY, APRIL 28.**  
Wardour, Futurist, 11-15. "Fifty Candles."  
Wardour, Own Theatre, 2-30. "Fifty Candles."  
Kilner, Kinema Exchange, 12. "Sam's Kid."

### LIVERPOOL.

**MONDAY, APRIL 24.**  
Stoll, Palais-de-Luxe, 11. "The Little Brother of God."  
Kilner, Scala, 11. "Sam's Kid."  
**TUESDAY, APRIL 25.**  
Moss Empires, Futurist, 11. "The Golden Snare."  
B.E.F., Scala, 11. "The Masterpiece."  
Weisker Bros., Kinema Exchange, 2-30. "A Perfect Crime."  
**WEDNESDAY, APRIL 26.**  
Ass. First National, Prince of Wales, 11. "Wedding Bells."  
Wardour, Scala, 11-15. "Fifty Candles."  
Wardour, Kinema Exchange, 2-30. "Fifty Candles."  
Gaumont, Palais de Luxe, 11. "The Fear Market."  
Gaumont, Own Theatre, 2-30. "The Fear Market."  
**THURSDAY, APRIL 27.**  
Frederick White, Futurist, Lime Street, 11. "Married to a Mormon."  
**FRIDAY, APRIL 28.**  
Pathe, Own Theatre, 11 and 2-30. "A Man's Home."  
Goldwyn, Kinema Exchange, 11 and 2-30. "Watch Your Step."  
Famous-Lasky, Scala, 11. "Her Own Money."

### BIRMINGHAM.

**MONDAY, APRIL 24.**  
Goldwyn, Futurist, 11. "A Poor Relation."  
**TUESDAY, APRIL 25.**  
Fox, Scala, 10-45. "Strength of the Pines" and "Triffin."  
Goldwyn, Futurist, 11. "His Back Against the Wall."  
**WEDNESDAY, APRIL 26.**  
Vitagraph, Futurist, 11. "The Prodigal Judge" and "The Show."  
F.B.O., Scala, 11. "Across Two Continents."  
Gaumont, Own Theatre 11 and 2-30. "The Luck of the Irish."  
**FRIDAY, APRIL 28.**  
Famous-Lasky, Scala, 11. "Her Own Money."  
**SUNDAY, APRIL 30.**  
Ass. First National, Futurist, 7. "Wedding Bells."

### NOTTINGHAM.

**MONDAY, APRIL 24.**  
Kilner, Scala, 11. "Daddy."  
**TUESDAY, APRIL 25.**  
F.B.O., Mechanics' Hall, 10-45. "Hearts Up" and "The Magnificent Brute."  
Gaumont, Scala, 11. "The Luck of the Irish."  
Famous-Lasky, Long Row P.H., 10-30. "A Prince There Was."  
**WEDNESDAY, APRIL 26.**  
Ass. First National, Mechanics' Hall, 11. "The Oath."  
**FRIDAY, APRIL 28.**  
Goldwyn, Long Row P.H., 11. "The Sin Flood."

### BRISTOL.

**WEDNESDAY, APRIL 26.**  
Ass. First National, Claro Street P.H., 11. "Lessons in Love."  
**SUNDAY, APRIL 30.**  
Ideal, Castle Street Cinema, 3. Short Features and "Shirley."

### SHEFFIELD.

**TUESDAY, APRIL 25.**  
Ass. First National, Electra Palace, 11. "The Oath."  
Ideal, Tivoli, 11. Short Features.  
Wardour, Tivoli, 11. "Fifty Candles."  
**WEDNESDAY, APRIL 26.**  
New Century, Own Theatre, 2-30. "Tempting Luck."  
Famous-Lasky, Electra Palace, 10-45. "Her Own Money."  
New Century, Union Street P.P., "Their Compact."  
**THURSDAY, APRIL 27.**  
F.B.O., Union Street P.P., 11. "Do or Die."  
**FRIDAY, APRIL 28.**  
Gaumont, Tivoli, 11. "The Luck of the Irish."  
B.E.F., Union Street P.P., 11. "The Masterpiece."

### LEEDS.

**TUESDAY, APRIL 25.**  
F.B.O., Kinema Exchange, 11-40. "The Fox."  
Goldwyn, Theatre-de-Luxe, 11. "His Back Against the Wall."  
Gaumont, Kinema Exchange, 10-40. "The Luck of the Irish."  
Famous-Lasky, Kinema Exchange, 2-15. "Her Own Money."  
Neville Bruce, Union Street P.P., 11. "When Quackell Did Hyde."  
**WEDNESDAY, APRIL 26.**  
F.B.O., Kinema Exchange, 11-40. "Hearts Up."  
Goldwyn, Theatre-de-Luxe, 11. "Watch Your Step."  
B.E.F., Kinema Exchange, 11-40. "A Siren's Love."  
Kilner, Kinema Exchange, 2-15. "Sam's Kid."  
**THURSDAY, APRIL 27.**  
Wardour, Kinema Exchange, 11-40. "Fifty Candles."  
**FRIDAY, APRIL 28.**  
Ass. First National, Kinema Exchange, 2-15. "The Oath."  
F.B.O., Kinema Exchange, 10-40. "The Magnificent Brute."

### NEWCASTLE.

**MONDAY, APRIL 24.**  
F.B.O., Stoll, 11-15. "Across Two Continents."  
Gaumont, New Pavilion, 11-15. "The Fear Market."  
Gaumont, Own Theatre, 2. "The Fear Market."  
**TUESDAY, APRIL 25.**  
Ass. First National, Stoll, 11. "Love's Redemption."  
Fox Empire, 11. "Any Wife" and "Riding With Death."  
Wardour, New Pavilion, 11-15. "The Light in the Clearing."  
Gaumont, Own Theatre, 11 and 2. "The Fear Market."  
Artistic, Queen's Hall, 11. "A Will and a Way" and "Sam's Boy."  
**WEDNESDAY, APRIL 26.**  
Fox, Empire, 11. "A Virgin Paradise."  
Goldwyn, Stoll, 11. "The Sin Flood."  
B.E.F., New Pavilion, 11. "The Masterpiece."  
Artistic, Queen's Hall, 11. "Breakneck Barnes" and "Whispering Women."  
**THURSDAY, APRIL 27.**  
Ideal, Stoll, 11-15. "Shirley."  
F.B.O., New Pavilion, 11-15. "Beautiful Gambler."  
**FRIDAY, APRIL 28.**  
Goldwyn, Stoll, 11. "A Poor Relation."  
Famous-Lasky, Grainger, 11. "A Prince There Was."

### CARDIFF.

**TUESDAY, APRIL 25.**  
Ass. First National, Kinema Exchange, 12-15. "Lessons in Love."  
Goldwyn, Kinema Exchange, 11. "A Poor Relation."  
Gaumont, Kinema Exchange, 3. "Soldiers of Fortune."  
Granger, Kinema Exchange (No. 2 Theatre), 12-15. "Æsop's Film Fables."  
**WEDNESDAY, APRIL 26.**  
Fox, Kinema Exchange, 11. "Strength of the Pines" and "Triffin."  
**FRIDAY, APRIL 28.**  
Moss Empires, Kinema Exchange, 3. "The Golden Snare."  
F.B.O., Kinema Exchange, 12-15. "The Fox."  
Ideal, Kinema Exchange, 3. Short Features.  
Vitagraph, Cinema, 11-30. "The Prodigal Judge" and "The Show."  
Goldwyn, Kinema Exchange, 11. "His Back Against the Wall."  
Famous-Lasky, Own Theatre, 11. "A Prince There Was."

### GLASGOW.

**MONDAY, APRIL 24.**  
Cosmograph, Cranston's, 11. "Dead or Alive."  
Fox, Grand Central, 10-45. "Any Wife" and "Riding With Death."  
Goldwyn, Cinema House 11. "Watch Your Step."  
Phillips, New Savoy, 11. "Without Benefit of Clergy."  
**TUESDAY, APRIL 25.**  
Ideal, Cranston's, 11. "Shirley."  
Fox, Grand Central, "A Virgin Paradise."  
F.B.O., Own Theatre, 11 and 2-30. Major Allen Hunt Series  
Gaumont, Salon, 11. "The House that Jazz Built."  
Gaumont, Own Theatre, 2-30. "The House that Jazz Built."  
**WEDNESDAY, APRIL 26.**  
Square, La Scala, 11. "Land of Fortune."  
Jury, Own Theatre, 2-30. "Alias Ladyfingers."  
Famous-Lasky, Cinema House, 11. "A Prince There Was" and a Broadway Comedy.  
**THURSDAY, APRIL 27.**  
Goldwyn, New Savoy, 11. "The Sin Flood."  
**FRIDAY, APRIL 28.**  
Ass. First National, Picture House, 11. "Love's Redemption."  
F.B.O., Own Theatre, 2-30. "Beautiful Gambler."  
Argosy, Own Theatre, 11 and 2-30. "Under Handicap."

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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 59-7.

No. 441.

SATURDAY, APRIL 22, 1922.

SIXPENCE.

## SHOULD EXHIBITORS SIT ON LOCAL AUTHORITIES?

### The Question Answered Strongly in the Affirmative.

**T**IME and again we have pointed out in **THE FILM RENTER** the importance of the subject of direct trade representation on local authorities. If ever there were any question as to the wisdom of adopting this course it is provided by an incident which took place last week at a meeting of the Southport Town Council.

The question under discussion was that of Sunday kinema performances, and it is one, as our columns have shown during the past two years, upon which opinion is very much divided in the popular Lancashire resort. The chief opponent to Sunday opening was Councillor Thorburn, chairman of the Libraries and Art Committee, who made the astounding statement that he regarded kinema shows generally as one of the most emasculated forms of entertainment that had ever been introduced into this country. The utter absurdity of this contention is apparent on the face of it. The councillor is entitled to his opinion, but we would remind him that his somewhat primitive ideas in regard to what is generally regarded as one of the greatest scientific inventions of the last 50 years, are contrary to the opinion held by leading men of note in every walk of life in this country.

We do not propose to argue the point, for it is altogether unnecessary and provides its own answer, but we are emphatically of opinion that Mr. Thorburn oversteps the mark when he says that one of the greatest dangers municipal life could possibly suffer from was that of some financial interest striving to secure government of the town. It was, he said, impossible for him to believe that kinema proprietors came into Southport out of sheer love of municipal government. His suggestion that members of the Council should vote on the matter of Sunday opening irrespective of any interest they or their friends might have in kinemas, was, in our opinion, an insult to every one of his colleagues.

Among those sitting on the Southport Council and present at the meeting in question was Alderman Trounson the president of the C.F.A., and we are surprised to learn

from our correspondent's report that no objection was raised by that gentleman to the remarks made by his colleagues, particularly in regard to the representation of the trade on local municipal authorities. Alderman Trounson may have his own good reasons for not intervening in this particular discussion, but if our correspondent's report is accurate, and we have no reason to doubt it, we hardly think he has done the trade as a whole good service by refraining from doing so.

Surely, if ever there were any question as to the vital necessity of trade representation upon local authorities throughout the country, it is provided by the example of intolerance and innuendo displayed by Councillor Thorburn at Southport. Despite the unfairness of his insinuation that members of the trade seek election to public bodies in order to further their own ends, we are glad to say that his own Council took the sensible view, and, although by a narrow majority, voted for a continuation of Sunday performances. Gratifying as this result is, it only emphasises still further the need for action on the part of members of the trade throughout the country. Between now and next November, when the municipal elections take place, there is ample time to make arrangements for a general onslaught upon the borough and district councils.

It is outrageous to suggest because a man has a direct interest in a certain trade that he is going to act contrary to the interests of the ratepayers. He is there for the specific object of seeing fair play is meted out to a trade which in the past has had far too much to put up with in the way of meddlesome interference and the imposition of impossible conditions nearly always imposed under an archaic Kinematograph Act which to all intents and purposes is to-day as dead as the dodo. A new and amended Act is in course of preparation, but even such an instrument, much as it is needed, can never serve to protect the interests of the trade as a whole so well as direct representation upon the local authorities whose business it is to put it into operation.

## By the Way: A Weekly Causerie on Trade Topics.

### A Temporary Boom.

THE variable weather during the Easter holidays had a markedly beneficial effect upon box-office receipts at most of the London Kinemas, and in a number of instances there were queues of quite respectable dimensions. This was particularly the case in certain of the South suburban halls where business for the time being seemed to be highly satisfactory. Provincial correspondents also send me news that the attendance at the theatres in the bigger centres of the North and particularly in Yorkshire was highly satisfactory despite the enormous exodus of holiday makers, and judging by the returns the majority of kinema goers would appear to have spent Easter at home.

### Griffith's Great Reception.

THERE was abundant proof of the hold D. W. Griffith has upon the affections of the picture-going public at the New Scala Theatre on Wednesday afternoon, where he was advertised to appear in person. When the curtain went up a packed house gave him a wonderful reception. I think Griffith was genuinely taken back at the volume of applause that swept the house when he appeared on the stage, and a finer reception no man could have wished for. Griffith is admittedly the world's greatest producer, but listening to his speech one realised he might equally have been a great tragedian, or an even greater preacher. He possesses a beautiful voice, and the very sincerity of his words produced a great effect upon his audience. His speech dwelt largely on what to him is a noble ideal, that of making pictures to keep all nations together and make war impossible.

### An Amazing Personality.

AS he expressed himself, it was curious to note how he gained the attention of the vast audience, and it was easy to see how it is he makes great pictures. As one well-known member of the trade said after listening to him, "I don't wonder Lillian Gish is the actress she is." Griffith could make you do anything. The personality of the man is amazing. Without doubt, the trade is all the richer for having him among us. At the reception on Wednesday I was very gratified to see a great number of the trade present, in particular many showmen and managing directors of film companies paying a special visit to do homage to a great producer.

### Wanger Wins.

AN interview with Walter Wanger on another page in this issue discloses some very interesting facts in regard to the enterprise which has provided a "picture season" at Covent Garden Opera House during the past few months. That the experiment has proved a striking success in spite of the jeers of the Jeremiahs, is proved by Mr. Wanger's own statement. "Figures here," he says, "have proved that the public want the best pictures shown in the finest way. We have had pictures here that have grossed more money than a good picture grossed in the whole of

the United Kingdom five years ago. I would not have believed that results would have been shown so quickly."

### A New Venture in the East End.

THOSE who know Walter Wanger and his record have always believed in his ability to make good in what could only be regarded at any time as a very daring experiment. That he has done more than even he anticipated justifies the soundness of his judgment, and has incidentally helped forward the movement for bigger and better pictures, and has shown how immensely even the best films may benefit by artistic presentation. Wanger's new effort at the Rivoli, Whitechapel, will be watched with intense interest by the entire trade.

### Kinematography now an Art!

IN common with the deadly sins, the wonders of the world, and the days of the week, the Arts with a capital A are now able to claim with Wordsworth's cottage maid, "We are Seven." Our friends across the Channel have made the addition which converts six into the magic number by admitting kinematography into the graceful company. Science and Art are often coupled in speech and thought, and although academic minds claim that there are sciences celestial and sciences terrestrial, the addition of kinematography to the arts more than outweighs the outbalancing number.

### The Seventh Art.

M. JEAN RICHEPIN, the eminent poet, academician and novelist, speaking as the guest of honour at a dinner in honour of the "Seventh Art," refused to think of the kinematographic art as a child of the theatre. Calling parentage into question is usually considered bad form, but M. Richepin, having presumably heard that poets are born and not made, wishes to preserve his prerogative and deny birth to kinematography. He does not suggest that, like Topsy, "it grew." His poet's eye "with a fine frenzy rolling" discovers the Seventh Art has a new planet swum into his ken. It is, he says, "entirely new, and arrived from elsewhere, and should develop according to its own principles and its own methods."

### The Genesis of the Film.

WE need not quarrel with M. Richepin over his difficulty with kinematography's genealogical tree, especially as later in his speech he exhibits his sympathy with all efforts being made to increase its vogue and usefulness. The place of its birth does not give such anxiety. It was, of course, the scientific laboratory, but has outgrown its limited surroundings and pungent atmosphere and found in the theatre its fullest expression. In other fields it has, however, its opportunity. Speaking of his son, educated in the arts and sciences, M. Richepin asks nothing better than that he should be a perfect workman, "showing through the kinema art how a ship should be sailed or a rivet driven home, thus becoming worthy of those who are inaugurating a new art and advancing confidently towards the dawn."

**"Working Out the Beast."**

THE more extravagant of the novels of H. G. Wells have proved what a man of scientific knowledge can achieve when he allows imagination to enter and make use of his intellectual store. The scientific correspondent of "The Times," turning his mind on to the subject of kinema photography recently and explaining that the development of flowers was shown by means of photographs taken at long intervals and subsequently speeded up, dreamed of the process being employed on cosmic evolution. Chaos arranging itself into ordered systems, the newt developing into a lizard and eventually into an

ichthyosaurus

Who lived when the world was all porous.

If this could be done we might even see Mr. Wells himself evolving from the lowest form of life and becoming a tadpole.

**About Stills.**

THE report of the lunch to celebrate the completion of "The Bohemian Girl" in last week's issue, in which special reference was made to the fine set of still pictures then exhibited, and the article on "The Importance of Good Stills," in the same issue have called forth an interesting letter from Jeffrey Bernerd, managing director of Stoll's. In this Mr. Bernerd reminds me of the set of enlarged photographs that were framed and hung in the room at the dinner following the trade show of "The Fruitful Vine." These pictures, as I recall them, were certainly as fine as anything I had previously seen in the way of stills, and I am delighted to think that there are at least two prominent British producing concerns fully alive to the important part they play in the exploitation of the film itself. So important, indeed, is the subject in my estimation that I propose to refer to it again—and at greater length—in next week's issue.

**A Unique Comedy Series.**

I HAVE never seen anything more clever in its way than the new series of "Inkwell" comedies which are just now being exploited by Goldwyn. And they are as diverting as they are clever. How they are made is entirely beyond me, but the fact remains that the antics of the little black and white clown who comes to life and tears himself away from the artist's board, will take the fancy of the great British public when they find their way upon the screen. Although he is merely the product of a clever artist's imagination, this amazing little fellow is absolutely lifelike in his movements and his store of fun is inexhaustible. His presence will brighten up any program.

**The Lunatic at Large.**

A TOWN in Kent has a cinema proprietor who has been exhibiting a film called "The Lunatic at Large" (a Hepworth Picture Play of the Edwards Series). Incidentally, he is a candidate for re-election to the council. Beneath a poster outside his theatre depicting "The Lunatic at Large" he has added the words, "Vote for ———, who represents all unions, the upper classes, the middle classes, the lower classes." Opposite to the kinema lives a doctor who is an ardent supporter of an opposing candidate. He put out a large painted board with a large arrow pointing to the rival placard bearing the words, "Never mind the Lunatic at Large. Vote for ———."

**A Romance of Motion Pictures.**

BEARING the title, "A Romance of the Motion Picture Industry," a book of over fifty pages has just been published by the Fox Film Corporation setting out the history of that organisation over a period of eighteen years. A study of William Fox, the begetter of the Corporation, provides the frontispiece, and rightly so, for that body's rise is bound up with the personal history of William Fox himself. Profusely illustrated, the attention of the reader will rest chiefly upon a double-page picture of the William Fox Studios in New York, attached to which is a key explaining the illustration.

**Details and Figures.**

IN addition to this there are views of the studios in Los Angeles and Rome, attractively-written text supplementing the pictorial details. Some interesting statistics of the welfare work which the firm has initiated, of the employees' restaurant, and of the laboratory are panelled upon pages dealing with the particular subject. To take the last-named alone, the laboratory's turn-out capacity is 5,000,000 feet a week, ten tons of Hypo. per week are used for fixing prints, there are ten tons of heating coils, and more than 50,000,000 feet of pictures are stored in the vaults. These figures give some idea of the magnitude of the Fox business, the book itself impressing the reader with its information, style, and get-up.

**The Art of the Screen.**

MY attention has been drawn by the General Film Renting Co. to a copy of the "Arts Gazette" (a critical organ edited by J. C. Grein and L. Dunton Green) containing a letter on "Art and the Kinema," from Mr. Leonard J. Simons. Space does not allow me to quote the letter in full, but the following will suffice, perhaps, to convey the gist of the writer's views:

In witnessing the greatest works of screen art it becomes clear that the selection and construction of the backgrounds form an important part of the art of telling the story of a photoplay. Most people in this country who condemn the screen as embodying no art, have not seen the greatest works of screen art, the works of the Scandinavians, chiefly two Swedes, Mauritz Stiller and Victor Seastrom. No work of art—visual, dramatic, or musical—has moved me more than "The Snows of Destiny." In this photoplay Mauritz Stiller has collaborated with the universe. "Youth to Youth," a lighter photoplay which can be seen by the public next July, establishes the right of the art of the screen to stand alone. It must no longer be considered a mechanical edition of the art of the stage, nor an animated edition of pictorial art, but an art of itself, a twentieth century art and (as Dolmaque Vyuer has pointed out) essentially a co-operative art.

**Kinema Artistes Revel.**

GREAT enthusiasm is being shown over the forthcoming Kinema Club Carnival at the Hotel Cecil on Wednesday evening next. All the British film stars will be present and several leading players are offering prizes for the best representations of themselves. One of the attractive features of the carnival will be the Film Artistes' Jazz Band, composed of actors well known in the film world. Mr. George Birmingham's popular orchestra will play throughout the evening, the film artistes merely relieving at intervals during dancing. Pola Negri, the famous Polish actress, is making a special trip to England in order to be present at the carnival, and it is hoped that Mr. D. W. Griffith will also attend.

*Tatler*

# MAKING A FRESH START.

## An Article which gives a Number of Useful Tips on how to build up a Kinema that has been Allowed to go to Seed.

**I**T frequently happens that an ambitious and enterprising man, who is a bit new to the exhibiting business, starts on his first big independent venture by taking over a small provincial theatre which his predecessor has either mismanaged or allowed to run to seed. In such an event his work of construction must necessarily start on the basis of reconstruction, for no achievement of any permanent stability can rise upon a mouldering foundation.

### Rebuilding a Clientèle.

Every good showman, first and foremost, is out to secure a good public. It is not an easy task at any time to build up a clientèle, but that exhibitor starts off with a downright handicap who finds himself faced with the problem of dealing with a public which is not merely indifferent, but frankly prejudiced and antagonistic. His first care must be to ascertain for himself in what points his predecessor failed. This should not be difficult in a small community, where he can go round a bit and encourage the gentle art of instructive conversation. From the data he has succeeded in collecting he will best be able to gauge on what points he must lay particular stress in his first newspaper and poster announcements.

### "Under Entirely New Management."

For the sake of argument, let us suppose that you are the showman in question. It's a less laborious method than taking the old algebraical "x" to represent the "unknown quantity." First and foremost, of course, impress upon your prospective patrons in your press circulars that the theatre is "under entirely new management." If the man before you was not over-particular in matters pertaining to cleanliness and hygiene, emphasise the fact that you have had the theatre renovated and redecorated and a thoroughly efficient and up-to-date system of ventilation installed. If the music used to be bad, engage a really good pianist and violinist, if your resources are small; and make it a quartette if you can run to the expense. Then play up your "orchestra" for all you are worth as an attraction for music-lovers.

### Attendants—and Attendance.

If the attendance at the theatre formerly left much to be desired, you may discover that this had something to do with the attendants. (This is not meant to be a pun. In the kinema business, as in any other, it will be found that the quality of the one value very frequently influences the quantity of the other.)

Well, as we were going to say: If you find that the attendants have had any hand in depreciating the attendance figures, emphasise in your "ads." that you have got an entirely new staff on the job, and request that any future case of discourtesy shall immediately be

brought to your notice. And, as a bad precedent more often than not sets a kind of pace which others feel justified in adopting, it will be just as well for you to keep a watchful eye on your attendants yourself, and not rely too much upon your patrons coming to you personally with their complaints, if they don't think much of the service they get. After all, they don't draw a salary for helping you to run your business.

### A Difficult Job.

Of course, the man with the most difficult job before him is he who takes over a theatre which has been allowed to go to the dogs in the accepted sense of the term. You can always repaint and reupholster an untidy house, engage a good pianist in the place of a bad one, and supplant incompetency with willing and efficient service. But once a theatre has managed to establish for itself an unsavoury reputation, whether by the quality of the pictures it shows, its style of advertising or a predominant element of raffishness amongst its own particular public, it will take the new owner exactly as long to create a decent and worth-while clientèle of his own as it will for him to convince such people that any good can be made to come out of evil.

### Anything for a Change.

A man would better not take over such a house at all, however great his spirit of optimism, unless he is prepared to expend money on the task of thoroughly changing the face of his house to conform with its new character. The casual pedestrian, who has not troubled to read your newspaper manifesto, must be made to realise at the first glance that drastic changes have been taking place since last he walked that way. Your great aim must be to efface, as far as possible, any reminder of conditions as they used to be. Start right away by giving the building an entirely new name with its new coat of paint. Then announce with your biggest poster that the theatre has passed into fresh hands, and in future is going to be run strictly on "family" lines. Alter the look of things as much as you can from the outside, so that you at once catch the eye of the regular passer-by with something that strikes him as unfamiliar and "somehow different." Try the cheerful effect of a white trellis with green climbing-plants in your entrance lobby; alter the general character of your box-office, and if it is a "movable fixture," set it up at the side of the lobby instead of in the middle—anything for a change.

### Making a Fresh Start.

Make out a list of the leading citizens of your town, if it is a small one; of your own particular quarter or district, if the reverse is the case. Send each one a respectfully-worded circular letter with the information that

(Continued at foot of next page.)

# A PERSONAL EXPLANATION.

## What Happened at the Meeting at the House of Commons on the Entertainment Tax— And a Gentle Hint to the Tax Abolition Committee.

(By *SIR CHARLES HIGHAM, M.P.*)

**I**N this week's issue of one of your contemporaries appears an article concerning myself which I think is unjustifiable from any standpoint. The facts of the case are that I was never asked by the Kinema Tax Abolition Committee to assist them in any way to secure the abolition of the Tax.

On Thursday, April 6, I was coming out from a committee meeting at the House of Commons when I was stopped in the corridor by Mr. Hannon, M.P., who said, "Do come in to the Kinema Tax Committee." I said, "I have no time." But, he replied, "You *must* come in." This was the first time I knew there was a Committee in the House in regard to the matter.

### What Occurred at the Meeting.

I entered the room and found about six or seven Members of Parliament and some representatives of the trade. A gentleman was asked by the chairman to make the case for the abolition of the Tax. He started to make a speech when he was interrupted by the chairman, who asked him to deal with facts. A few moments later he asked for permission to make his case, and proceeded to do so, touching on the film industry in the United States and generally dealing with the matter which I thought was under discussion. I interrupted him with the remark that he should tell us why we as Members of the House of Commons should support the abolition of the Tax. He seemed very annoyed with me for interrupting him, which rather surprised me, as I had an idea that he was there to get the good-will of the Members present, and, therefore, would be anxious to answer any questions which Members of the House cared to put to him.

### A Straight Question.

Finally, when I could get no direct answer to my questions, I said, "If you are here to get the Members of this House to use whatever influence they can to take off the Kinema Tax, will you tell me whether the reduction or the abolition of it is to go to the benefit of the public, and if not, I for one cannot support you because

no trade has a right to come to the House of Commons and ask them to make more profits for their particular industry." About this time the division bell rang and I left the meeting. So much for the facts in regard to the meeting.

### My Own Feelings in the Matter.

In regard to my own feelings in this matter they are these: That there is no stronger supporter in the film trade in or out of the House of Commons than myself. I believe that everything that can be done to help the kinema of the country should be done. To say that I am antagonistic to the industry in any sense is as unjustifiable as it is untrue. I did *not* attend the meeting with the idea of being antagonistic. I had not even thought of it. No copy of a resolution passed by the meeting held in my constituency has reached me up till to-day (April 13). My own feeling is that the film trade has not approached this matter from the right angle.

Had they said frankly to the Chancellor of the Exchequer directly, and in no other way, that the tax on kinema tickets kept a vast number of the public from coming to their houses, and therefore made their business unprofitable, and that if the Tax was abolished it would increase the attendance to the kinema and therefore help the public, particularly the poorer section of the public, to visit these houses and widen their knowledge and add to their views, and that the Tax, if reduced or abolished, would benefit the public, they would have had a good cause and every Member of the House would have supported them. If this is still the case, and it has not as yet been presented, I, for one, will do everything in my power to help, but on the grounds that I have stated and on those grounds only.

### The Case—as Presented.

Sir Allan Smith, one of the most dominant businessmen in the House, who was in the chair at the meeting

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your theatre is to be opened as a *high-class* picture house, and don't forget to add the slogan: "Under entirely new management." Conceive to make your opening something in the nature of a gala performance, says a writer in "Service," the excellent Famous-Lasky house organ. Lay your case before your member, the mayor, or some other local notability high in public confidence and esteem. He will, no doubt, be prepared to support your venture after hearing your aim and object, and will

possibly allow himself to be persuaded to seal the initial act with official approval by consenting to attend as the guest of honour on your opening night.

It may seem a rather costly undertaking, this business of making a fresh start; but to start off by spending plenty of money will be found cheapest in the end. And in the process you will also learn a very great truth: that, however much a man may cheapen it himself, there is no commodity on the market more expensive to replace than a lost reputation.

# A FEW STRAIGHT QUESTIONS FOR THE P. R. S.

## The Society's Answer, says Manchester Exhibitor, may Clear the Air, and put their case on a Better Footing.

SINCE the breakaway of many kinema proprietors and managers from the parent body of the C.E.A., the Performing Rights Society have been very busy trying to roll in old members and, of course, make new ones. One of the causes of the split in the C.E.A. was the request for payment for music played in kinemas.

Here are a few complaints which should be answered by the P.R.S., which might clear the air and perhaps put their case on a better footing:

1.—Why do they not publish a list of music which they control?

2.—Why should a hall which has a pianist only, and does not play from music, be compelled to pay a fee?

3.—Why should a hall be charged on seating capacity because they are not members of a particular association?

4.—Why should there be these different charges? One association can procure a licence for a hall on the number of musicians, but why no rebate if the number happens to be reduced?

5.—Do the authors and publishers agree that music should be bought and then a fee demanded for playing same?

6.—Is it not a fact that new music when played in kinemas becomes more popular, and that sales benefit thereby, just the same as books when the film is being presented to the public?

7.—Do the authors and publishers know that there is to be a very strong campaign to refrain from playing any music which is known to be controlled by the P.R.S.?

If it is possible to get these questions answered through your journal, I and many other members of the trade would be grateful.

The question No. 1, to my mind, should be fulfilled by the P.R.S., as I think those who pay the fees have a right to know exactly what they are paying for.—Yours etc.

Manchester.

FAIRPLAY.

(Continued from previous page.)

on the day to which reference was made about my remarks, asked the same questions that I did. I have seen no comment of this great business man's judgment in the matter in any of the trade papers up-to-date. I do not know the gentleman who spoke on behalf of the industry at the meeting in the House of Commons last Thursday, and therefore I have no personal feelings regarding him at all. I could only judge the case as he made it. He was speaking to about 12 people in a room which held 300. He addressed them as though he were addressing a political meeting. He started to cover the whole of the ramifications of the vast kinema industry.

### A Friendly Hint.

We are busy men in the House of Commons. We have got a lot of other questions besides the Kinema Tax to deal with, and I earnestly plead with the powers that be in the kinema world to see that whoever presents their case to the Chancellor of the Exchequer concentrates it in the fewest number of words, states exactly why the trade as a whole wants the Tax abolished, deals with no extraneous matters whatever, and above everything else does not intimate either to the Chancellor of the Exchequer or any other Member of the House of Commons

who may be present on that occasion, that should they act in their own good judgment towards the great industry the kinema industry will not bring any political pressure to bear at the next General Election in regard to the action of the Members of the House.

### A Deplorable Threat.

I deplore (as other Members of the House deplore) the intimation that has been given both directly and indirectly that to vote against the abolition of the tax, or to fail to support the abolition of the Tax, will affect the voting at the next election. This is a threat and certainly will go far, in my judgment, to lose friends rather than to make them at this moment. I, for one, do not mind at all what the kinema proprietors do other than I always welcome their help in any way I can. But the kinema theatre and the kinema industry must never use this powerful weapon for political purposes, and certainly not to enhance their own case by threats or intimidation. The Chancellor of the Exchequer has got to find revenue. He is a broad-minded man; I think he is very friendly towards the amusement world in every way, and I feel sure, if the spokesman for your industry makes a sound case that is unchallengeable in fact, that you will go a long way to get your wishes. But be careful of your spokesman.



# GRIFFITH'S £4,000,000 PEACE PROPAGANDA PICTURES.

The Greatest Producer in the World tells "Film Renter" readers about his International Brotherhood theme, and talks about his methods of Production.

**D.** W. GRIFFITH, the world's greatest picture producer, who is in England on a ten days' hustle trip, has an idea at the back of his head that the right kind of film play, telling its story in the right kind of way, can be made such effective propaganda that it will ultimately develop so strong a sense of brotherhood between the nations of the earth that it will banish all wars into the limbo of the past.

There is something of the revivalist about Griffith. As he walked up and down his room at the Savoy Hotel, overlooking the Thames Embankment, he waxed eloquent and enthusiastic about this idea of his. He is perfectly sincere. He realises the enormous power of the picture; he is anxious to use the universal language which it speaks to black and white alike in order to put his theory into practice.

## AN EXPENSIVE IDEA.

This idea of his is a trifle expensive. He only wants a mere four million pounds for the purpose. Enthusiast as he is, however, he does not believe that the millennium is at hand, and he agreed with me that even the greatest pictures would take time in order to effect so sweeping a change in the outlook of the nations. But he is convinced that it can be done, and he intends to try and bring it about.

"It is time that the universal language of the film, which has been so thoughtlessly used in the past, should be turned to the more serious purpose of ending war," said Mr. Griffith, warming up to his subject. "I want to produce a universal picture which shall preach the folly of wars and the virtues of peace, to every nation in the world. Instead of picturing 'The Birth of a Nation' I mean to picture the birth of nations to a newer and more rational order of things. These pictures, as I see them, will be a series of historical incidents that will give a fair-minded view of the entire history of the world, all

pointing towards the moral that the nations are one large family. But how can we persuade the people of this truth? We require a universal language, and we now have it in the film—a language which everyone can understand, and which loses nothing in translation as do our great books and plays.

"Revolution and war are born of ignorance," declared Griffith vehemently, as he lighted a cigarette. "Peace between nations will only come when nations are educated, and here lies the work of the film."

## INTERNATIONAL BROTHERHOOD.

"One of the objects of my visit here is to discuss with leading men in this country, and in France and Germany, a scheme for producing eight or ten twelve-reel pictures which will cost somewhere about £400,000 each."

Griffith is a remarkable man in many ways. He believes so whole-heartedly in himself that his eloquence would convince the greatest sceptic. During the three-quarters of an hour I was with him on Wednesday morning he seldom remained still for a minute. He talked

and smoked, and smoked and talked incessantly, and all the while he was developing his pet theory on International Brotherhood. I would fire a question on some particular phase of picture production at him. His answer would be of the briefest description, and inevitably it would tail off into some point which would give him an opening to return to his pet theory.

## GRIFFITH FILMS AND THE SMALLER KINEMAS.

Of course he believes in big pictures, but they must always be bigger and better. He declared emphatically that there was no truth in the story set about last



D. W. GRIFFITH'S MESSAGE TO THE EXHIBITORS OF GREAT BRITAIN.

## FILMLAND'S FIRST AMATEUR DRAMATIC SHOW.

**A**LTHOUGH its plot is neatly absorbing, and the construction admirably slick, "Grumpy" was an ambitious undertaking for the first production of the Amateur Dramatic Section of the Famous-Lasky Sports Club, which was given last week at the Albert Hall Theatre. The form of the play is such that every member of the cast was



SCENE FROM "GRUMPY."

responsible for an individual characterisation, as clear cut as a cameo in the minds of the co-authors, Horace Hodges and Wigney Percyval.

The responsibilities were recognised, shouldered, and most admirably carried.

"Andrew Bullivant," whose barely justifiable nickname gives the title to the play, was a triumph of age assumption by youth in the hands of Mr. William Savage, a member of Famous-Lasky's staff with considerable amateur experience of the stage. Mr. Savage's make-up was a work of art in itself.

Miss Elsie Lyon made an excellent Susan. Her's was the strongest feminine part in the play, and she made an engagingly pert parlour maid. Edith Dafter was a good Virginia, and the portrayal of Ernest by Mr. Andre Olsen left nothing to be desired for a convincing, likeable hero. Two outstanding pieces of work were Mr. Henry H. Supper's Ruddock—the dependable and sorely-trying old servant to "Grumpy"—and the Isaac Wolfe of Mr. Joe R. Goldman, who was artistically true to type in his characterisation of the conventional and highly diverting old Hebrew rogue of the theatre world.

### EXHIBITION OF LENSES AND CAMERAS.

Messrs. J. H. Dallmeyer, Ltd., of Carlton House, 11d, Regent Street, S.W.1, who have been manufacturing photographic lenses and apparatus for the last 60 years, have arranged a very fine exhibit of their latest lenses and cameras at the forthcoming Photographic Fair at the Royal Horticultural Hall, Westminster, from May 1 to 6. Messrs. Dallmeyer are also exhibiting a selection of their celebrated cinematographic lenses, which have held the premier position in the cinematograph world since their introduction 16 years ago. The firm recently had a film taken of their works with a view to exhibiting it at the Photographic Fair, but unfortunately they have been unable to secure the necessary licence for showing. Private demonstrations will, however, be given at their showrooms at Regent Street, and they invite anyone interested to call with a view to inspecting this remarkable film.

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autumn (and officially denied on his authority in *THE FILM RENTER*) that he did not intend to allow his pictures to be screened in the smaller kinemas of this country. "Surely," he said, "the picture house is the proper place in which to show pictures. The exhibitors of Great Britain have always been my very good friends, and I trust they will always remain so. Naturally, I prefer to see my films appropriately presented, and the bigger theatres are better equipped to do this, but, provided my films are carefully projected and screened, and shown to the accompaniment of good music, I shall be delighted to see them shown in even the smallest halls in the most out of the way districts in the country.

"'Orphans of the Storm' is the last picture I have made, and at the moment my plans as to future productions are quite undecided, though I have a number of subjects under consideration, and I shall probably have all my arrangements complete by the time I return to America.

"I am only staying here this time for about ten days, and then go to the Continent for a rapid look round. My visit to this country is, and you may say so quite definitely, entirely unconnected with film production, despite all rumours to the contrary. I am here merely for a holiday, and to see how they are putting on 'Orphans of the Storm' at the Scala Theatre."

### WHEN GRIFFITH WAS NEARLY DISMISSED.

Conversation then turned to the subject of film pro-

duction, and the Griffith method in particular. "I was, I believe, the first to create films in which the action was modelled on books rather than on plays, and I got the idea from Dickens, who has always been my favourite author. Previously it was the custom for the action of a film to be continuous. That method obviously limited the scope of the producer, so I adopted the idea of switching off the action in order to show something else happening at the same time or later. In this way films were made much more interesting and powerful, and, to-day, this method of construction is almost universal. When I first suggested to my company—I was not then an independent producer—what I intended to do, they were horrified at the idea. I persisted. They threatened. I was convinced and told them they could either allow me to use the idea or dismiss me. They did not dismiss me; and that's how the system was begun.

### THE INFLUENCE OF ENGLISH LITERATURE.

"Speaking of Dickens," said Griffith ruminating, "I think that he, Carlyle, Shakespeare, and Tennyson—but especially Dickens—did more to bring America into the war than all the propaganda that was carried out. The authors had sown the seed of sympathy and understanding, and at the crucial moment it was the great British heritage of literature that decided the issue. Believing this, you can perhaps better understand why it is I am so enthusiastic about my theory of international brotherhood, and why I regard the film as the instrument specially fashioned for the purpose of bringing it about."

—L.W.

# MASTER—AND MAN—AND MACHINERY.

**A Brontë Story which shows the Titanic Struggle that ensued between Master and Man when Machinery was first Introduced into Industry.**

"Shirley" is an excellent representation of the Brontë Story and should prove highly popular with all lovers of the Famous Novelist's Books.

**D**ESPITE the fact that they deal with the manners and customs of a long-past age, there is something very fascinating about the stories of Charlotte Brontë. Their characters are invariably strongly individualistic, and their settings in a part of the country—Yorkshire—which the writer made especially her own. There is still a Brontë cult among



SCENE FROM "SHIRLEY."

the intellectuals, and the screen has proved that the novelist's books lend themselves admirably to the requirements of film drama, and will therefore appeal strongly to the picture-going public.

## MACHINERY v. MASTER AND MAN.

One of the best of the Brontë stories from this point of view is "Shirley." Its characters are all clear-cut, and although its story, from the human interest point of view, is somewhat thin, this shortcoming is amply compensated for by the strength of many of its accompanying scenes. It deals with the period in early Victorian days when machinery began to displace man-power. A love interest certainly runs throughout the story, but it is the struggle for supremacy between master and man that chiefly dominates. From the point of view of the screen it must be conceded that "Shirley" is one of the most suitable subjects, for its stirring incident and beautiful settings should alone commend it to the favourable consideration of kinema audiences. The producer of the Ideal film version of the story, shown to the London trade last week, has made the most of his opportunities. The Brontë novel, with its Victorian characterisation, its masterful men, and its self-sacrificing women, are presented as the novelist conceived them. It is not Mr. Bramble's fault that sentiment has largely to give

place to an industrial struggle, the first of many which have subsequently followed it.

## BEAUTIFUL YORKSHIRE SETTINGS.

From this point of view everything possible has been done which the story warranted. Where the screen "Shirley" scores over the printed word is in its beautiful representation of the Yorkshire moorlands. Taken on what are believed to be the identical spots which the writer had originally in mind, these lovely settings of moor and wold and riverside bring to the screen a breath of the Brontë country which every reader of the novels will fully appreciate. Some of these settings are gems of pictorial art, and reflect the highest credit upon producer and camera-man, for they are as nearly perfect in light, shade, and balance as it is possible to make them.

## DRAMATIC FIGHT SCENES.

But scenic beauty alone cannot make a picture, nor provide an entertainment to hold completely the attention of an audience. What "Shirley" lacks in story is made up for by the tensely dramatic fights between the mill-owners and their employees when competition compels them to instal up-to-date machinery, which has the result of displacing large numbers of the workers. These scenes are quite realistic in their way, and, taking place as they do amidst the pretty woodland dells of the county of broadacres, they are infinitely more effective than would otherwise be the case, considering certain of their shortcomings. In a picture which has many admirable points to commend it, it seems a pity that the producer has scamped the number of people taking part in the fight scenes. On the whole, the acting is adequate but undistinguished, and the cast includes Elizabeth Irving as Caroline, Clive Brook as Robert Moore, and Carlotta Breese in the name-part.

"Shirley" is not a great picture, but it is an excellent representation of the Brontë story, which should prove highly popular with all lovers of the famous novelist's books.

## "AN AUDACIOUS" APPLICATION.

**A**S "a bit audacious," the Chairman (Mr. T. L. Dodds) of the Birkenhead licensing justices characterised an application made last week by Mr. A. F. Moore, on behalf of Mr. J. A. S. Hassal, for permission to alter plans approved in respect of a kinema to be built in Oxtou Road so as to include a dancing hall.

Mr. Moore explained that although a similar application had been made and refused about six weeks ago, his client was under the impression that there was some misunderstanding. It was not intended to make the proposed dancing hall a common place to which the public would be admitted upon payment of a shilling.

The Chairman, in announcing that the application would be refused, said they thought it a bit audacious to come again within six weeks and make a similar application.

# FROM WEST END TO WHITECHAPEL.

## Walter D. Wanger to Direct the Fortunes of East End Super Kinema.

**A** REPRESENTATIVE of THE FILM RENTER was accorded an interview this week with Mr. Walter Wanger, at Covent Garden Opera House, where his enterprise in presenting high-class films and the famous Russian dancers on the same program, with an orchestra under the direction of Eugene Goossens, has been closely watched by other entrepreneurs in the kinema world. A whisper had reached THE FILM RENTER connecting Mr. Wanger with the new Rivoli Kinema in the East End of London, which stands on the site of the old Wonderland, a centre of varied entertainment for many years.

### No Radical Changes Immediately.

"Yes," said Mr. Wanger, "on May 1 I am taking over the managing directorship and chairmanship of the board of directors of the company that controls the Rivoli Kinema. The theatre is the finest in London, with a seating capacity of 2,500, and was completed last August. I am looking forward with great interest to my association with it, as it has great possibilities and should attract kinema-goers from all parts of the Metropolis. There will be no radical change immediately, but I want as soon as possible to make a great feature of the music; people want the finest music as well as the best pictures. There are very few kinemas in the United States finer than the Rivoli, and I know no reason why the theatre should not enjoy the greatest popularity."

"Are you thinking," said our representative, "of experimenting with a similar program to that which you have given here?"

"I am not," said Mr. Wanger, "binding myself to any particular kind of program. My chief points are exploitation, presentation, and good music."

### Remarkable Results at Covent Garden.

THE FILM RENTER representative asked Mr. Wanger for any observations he had to make regarding his Covent Garden venture, based on his experience.

"Well," said Mr. Wanger, "when I made my arrangements here, I agreed that when the theatre was wanted for grand opera I would shut down. Grand opera is being put on from May 1 to the end of June, and I should not think of resuming in the middle of summer. Besides, I have had some interesting things brought before me in the West End. Figures here have proved that the public want the best pictures shown in the finest way. We have had pictures here that have grossed more money than a good picture grossed in the whole of the United Kingdom five years ago. I would never have believed that results would be shown so quickly. The English public is more discriminating than the American; it wants pictures of outstanding merit. Pictures are not so popular throughout Europe yet as in the United States, but they are taken more seriously here than there. With regard to Covent Garden, besides the enthusiasm of the public, the most gratifying thing has been the co-operation of Mr. Eugene Goossens, M. Leonid Massine, and Mme. Lopokova in joining hands to help the new industry to higher levels."

### An Interesting Experiment.

"What of the kinema as an educational asset, Mr. Wanger?"  
 "An experiment which we tried here of which very little

is known," said Mr. Wanger, "has been the holding of educational matinees at 10-30 in the morning on eight Saturdays recently, when the London County Council sent a thousand children each week. We showed pictures of definite educational value. We have been informed that these shows made a profound impression on the Council, as we know they did upon the children, and we feel it is an important step forward in the inevitable employment of the film in the future for the purposes of education. I hope very much to be able to continue that experiment at the Rivoli. I would take this opportunity, in conclusion, of thanking the trade Press for their generous support of the Covent Garden season."

From all accounts, "Queen of Sheba," the lavish Fox spectacle, is proving one of the greatest attractions now before the public. Following its successful two months' run at the Philharmonic Hall, London, it is now being shown at leading halls throughout the country, and many letters of congratulation are being received by the Fox Company on its enthusiastic reception.

## AN INTERESTING VISITOR.



GLORIA SWANSON, the celebrated Paramount star, who is expected to reach England on the "Homeric" this week. It will be her first trip over here, and a holiday between paramount productions.

# TEN - YEAR - OLD PICTURE THAT HAS CAUGHT ON ANEW.

## The Remarkable Success of "From Manger to Cross."

*Many people doubted the wisdom of re-showing "From Manger to Cross," a film which created a great furore in 1912. During the intervening ten years the art of production has advanced by leaps and bounds, and it is interesting to the trade that this picture viewed in the light of to-day is as attractive and therefore likely to prove as big a public success as when it was first issued. This raises the question whether there are not other great pictures of a past era that would equally well bear reissue.*

**T**HE successful presentation of the ten-year-old film "From Manger to Cross," at Queen's Hall, London—the second largest in the Metropolis—on the two worst afternoons of the year from the entertainment point of view—Thursday before Good Friday and the Saturday following—establishes two facts. One is that given a first-class picture the public will always go to see it, no matter how old it is; the second is that good showmanship which includes the right sort of advertising will put film and public on equal terms.

Here was a picture, last seen in London in 1912, shown to half a million people at the Albert Hall. Since that date the British Board of Film Censors has been established and a rule made that no picture in which the figure of Christ appears should be given any certificate. The London County Council, which has placed a very wide interpretation upon the Cinematograph Act of 1909, now imposes a condition that really amounts to a threat to withhold a licence if an uncensored film is shown.

### Barred by County Council and Censor.

"From Manger to Cross" then, was not only a ten-year-old film, but was barred by custom of the Council and rule of the censor. But it was shown at the Queen's Hall, and with the approval of the London County Council, and, incidentally, of the censoring authority, who did not, however, issue a certificate.

"The story as to how the film came to be shown at all would make very interesting reading indeed," the FILM RENTER was told by W. G. Faulkner, who, acting with Sir H. Trustram Eve and Captain Henderson Bland, who plays the Christus in the film, "put it over" at Queen's Hall with a success hardly expected. "But I cannot tell it now," he said, "and if I did the film trade would hardly believe it. It is enough to say that the most strenuous efforts were made by certain parties to prevent this film from being exhibited to the public, ecclesiastical authorities and licensing authorities being appealed to to step in and stop it.

"My experience leads me to warn the film industry to watch very carefully, and to act—not stand still and do nothing—if they are to prevent self-appointed censors from endangering their liberties.

### Remarkable Success.

"The belief of Sir Trustram Eve, and those of us acting with him, that London did want to see this film, that it would meet with the approval of the ecclesiastical authorities, and that it was capable of doing an enormous amount of good not

only to the public, but to the film industry, has been fully justified not only by the scores of appreciative articles in all the leading daily papers, the Sunday papers, the weeklies and the illustrated, most of which have published 'stills' from the picture, but by the public generally.

"But above all—without any request from us—the Bishop of London made some extraordinary appreciative references to the film at his great meeting at the London Pavilion on Good Friday and also in his sermon at St. Paul's Cathedral on Easter Sunday night.

"The clergy are besieging us to show the film. Organisers of Boy Scouts, Girl Guides, and similar organisations are clamouring for the film. They are talking about films, and every time films are talked about it is good for the whole industry.

"And more than that, I am getting letters from provincial exhibitors asking for first runs in their towns. The fame of this beautiful picture has spread like lightning over the whole country.

### What the Screen Shows.

"I remember Mary Pickford telling me last autumn that she believed that whatever one truly thought and felt at the moment of the 'take' became enshrined in the film, and gave out again those thoughts and feelings to the people who saw the picture on the screen. But I didn't intend to talk about that side of the picture. I only wanted to point out that, given 'the goods,' the public would accept them if they were told about them in the right way, even if apparently insurmountable obstacles stood in the road, as they did in our case.

"It has meant ceaseless work, almost day and night for a fortnight, and as the most experienced of entertainers told me yesterday that in London one must take three weeks at least to put over a proposition like this, we are delighted that in a fortnight we achieved the great success we did.

"Now we are looking out for a place in which to show it for a season, despite the coming of summer, daylight saving, and economic difficulties, before we start the picture on its provincial tour.

"Our success is proof that it can be done, that films can be put over if only everyone in the film trade will put on their showmen's caps, and get hold of the big stick, and make a noise loud enough to be heard.

"And it can be a pleasant noise, too; one that will add dignity to the business."

# FILMS DE FRANCE, LIMITED.

## Ernest Reed Appointed General Manager Announces a Strong Program of Attractions.

**F**ILMS DE FRANCE, LTD. is the title of a company recently formed in England, the first directors of which are Monsieur Denis Ricaud, director general of the Pathé Consortium Cinema, Paris, and Mr. A. E. Willder, of London. The company has already made arrangements whereby they will control the majority of French films in the British Isles. Offices are being opened at 15, Carlisle Street, London, W., where a private theatre is already nearing completion.

### Big Finance.

So far as the financial side of this company is concerned, although it is registered with a nominal capital of £1,000, we have had the privilege of inspecting the working arrangements of the company, and are in a position to state that before its formation guarantees from the English side alone were deposited in the bank amounting to £30,000, and we understand that the backing in France is for an even larger amount.

The company does not propose to rent films but to negotiate the sale of them, and has, in fact, already negotiated the sale of its first purchase, "The Agony of the Eagles," to the Stoll Film Company. This picture is recognised throughout France as one of the greatest productions at the present time. The company also has the biggest serial ever produced, entitled "The King of the Beggars," which is showing in Paris at the present time in 45 theatres, all concurrent first runs. A new copy of this film will shortly be available for inspection in this country. The company also has for disposal something like 20 first-class feature films.

### Ernest Reed the General Manager.

The company is to be congratulated upon having secured for its general manager no less a person than Mr. Ernest Reed, than whom there is no more popular figure in the film world. Those whose memory carries them back to the early days of the business remember him as the astute and always courteous general manager

of the Charles Urban Company, whose chief business it was to handle an output almost entirely of French origin. And many rattling good films were put out by the company in those far off days of ten years ago, when the American output was far less in evidence and continental pictures of the better kind had an innings worthy the name.

The experience he gained in handling French films during that phase of his career will undoubtedly stand Ernest Reed in good stead now that he will have the handling of the many fine pictures which will be sent over to this country by the Pathé Consortium Cinema of Paris for exploitation by Films de France, Ltd., What Reed does not know about French films and French production generally is not worth knowing, and the outcome of his experience in this direction will, we have no doubt, manifest itself in the immediate future in his exploitation of French pictures in Great Britain.

### A Fine Record.

But Ernest Reed only started as it were in the film industry during his association with the Urban Company, and it soon became evident that he was destined to go far. During the intervening years he has had a controlling voice for varying periods in some of the greatest firms in the industry. He was associated with J. D. Walker in the conduct and management of the Famous-Players Company before that concern established its own distributing organisation; and at a later date he was managing director of the English branch of the Fox Film Company, and more recently general manager of the Alliance Film Corporation, whose British productions have done much to establish the reputation of the home industry as makers of super-pictures, in the eyes of the American trade.

Mr. Reed, who has already taken up his appointment as general manager of Films de France, Ltd., will have the good wishes of a whole host of friends in his new undertaking.

## THE VALUE OF THE SHORT FEATURE.

### A Popular Item Which Is Coming By Its Own Again.

**T**HE extraordinary interest aroused throughout the trade by Ideal's Short Features will be marked and noted by every exhibitor who cares for the future of his business. The fact is the picture-going public is returning to its old love. It was brought up on short dramas and acquired its taste for films solely by reason of them. The un-conscious amount of "dressing" which has since been added to the fare has given it more than a touch of indigestion. The dressing has become the chief item in the salad, instead of a minor ingredient, and the public palate has turned from the food accordingly.

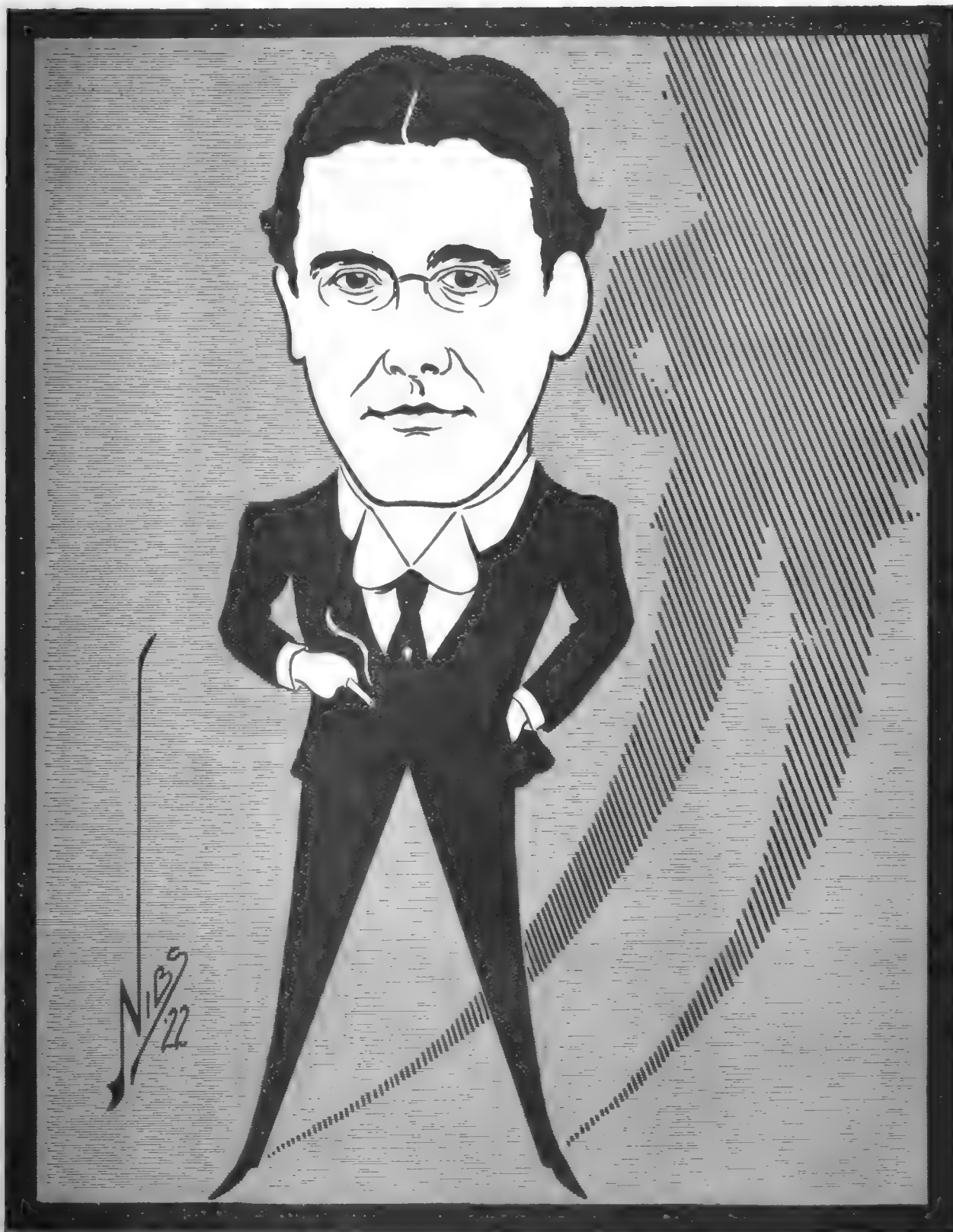
The five, six, and seven-reel dramas will, of course, stay, but it is not easy to produce a sufficiency of them to provide the world with one or two a week without ceaseless repetition and an inordinate swelling out of the story with unimportant details. What reason is there why a five-reel should be more highly

esteemed and better paid for than a two-reeler? There may be ten times more merit and holding power in a short than in a long production. If the reader wants any proof of this proposition he will find it in the extraordinary popularity of the Grand Guignol plays, a popularity which promises to endure. Grand Guignol has been pointing out the way to the film trade for months and months. It has been almost shouting in its ears, so to speak, the words "Merit, not size," "Strength, not length." In this way the theatre has been the signpost whose advice the seeing exhibitor should watch and follow.

### Signs of the Times?

Ideal have observed the signs of the times. Hence their Short Features, stripped to the bone, so to speak, of all superfluity. Film producers and renters are in this way showing the way to salvation. It is for the trade to exhibit the same adaptability to circumstances, not to get stuck fast in grooves, and to be less wooden and mechanical in its methods. If exhibitors persist in offering "padding" to the public, when it would be satisfied in getting the substance of the story in two reels, then they have only themselves to blame if they see their business dying before them.

# FILM TRADE PERSONALITIES.—No. 42.



ERNEST REED,

*General Manager, Films de France, Ltd.*

# A GOOD FRIDAY BAN WHICH WAS WITHDRAWN.

**Last Moment Decision which will, it is said, be Enforced Next Year.**

**S**OMETHING akin to a sensation was caused in Southport managerial kinema circles about noon on Good Friday by the receipt of a police warning that no children under sixteen years of age were to be allowed inside the picture houses. No similar restriction, stated a prominent manager, had ever been enforced on Good Fridays in past years, and before intimation was received of the present ban a large number of holiday-makers had booked seats for themselves and their children.

It was one of the wettest Good Fridays on record, and apart from the kinemas there was hardly anywhere where the children could obtain shelter and, at the same time, amusement. From a moral point the restriction could not be argued, as the authorities took no objection to the children either attending a football match or amusing themselves on the fairground, where the usual amusements were in full swing.

## Awkward Predicament Overcome.

The managers were placed in an awkward predicament, as they would, when those who had booked seats for themselves and their children came along, not only have to return the money, but make an explanation which the average individual would regard as ridiculous.

The difficulty was overcome by a deputation of managers waiting on the Chief Constable, who, having heard their version of the case, and realising the awkward position in which they were placed, agreed to withdraw the restriction, but added significantly that they must be prepared for the enforcement of the ban on future Good Fridays.

With regard to the terms of the licence a manager informed us that there was no reference to Good Friday, although it was stipulated that children under 16 years of age shall not be admitted on Sundays.—*Our Own Correspondent.*

## QUALITY FILM PLAYS.

### A New Concern Specialising in One-Reelers.

**E**XHIBITORS will be pleased to hear that more short length films are coming. A new British producing concern—Quality Film Plays, Ltd.—has been working for some weeks upon a program of one-reelers.

Variety, which is the essence of the kinema theatres' program, is the keynote of the "Quality" program. Every story is different; and drama, heart-interest, comedy-drama,

Grand Guignol—all have their turn in the output of this new and enterprising concern, which, by the way, has as a director quite an old film-man in the person of Mr. George A. Cooper.

"Quality" stories are from the pens of well-known short story writers; men and women whose names are familiar to the hosts of British magazine readers. The scenarios and production are the work of George A. Cooper.

Our readers know how actively we have espoused the cause of the short-length subject, and it is gratifying to know that a British company, with British capital, and employing British labour, has set out to cater for the exhibitors' real needs.



"GERALDINE'S FIRST YEAR."  
Artistes: JOAN MACLEAN AND SYDNEY FOLKES.



"FALLEN LEAVES."  
Artistes: CHRIS. WALKER AND MAY PRICE.



# SHOULD EXHIBITORS SIT ON TOWN COUNCILS ?

## Question raised in Course of Remarkable Attack on the Kinema at Southport.

**S**HOULD exhibitors sit on Town Councils or any other public body? This question is put in view of a remarkable attack on the kinema industry at a meeting of the Southport Town Council last week, when the subject of Sunday kinema performances was considered. There were four representatives of the kinema who attended the meeting in the capacity of representatives of the Town Council, i.e., Alderman Trounson (president of the C.E.A.), Alderman Hodge, Councillor Frank Hayes, and Councillor Kennedy.

Councillor Thorburn, who is the chairman of the Libraries and Art Committee, moving that six-day licences be granted, did not take the line that a person who went to a kinema entertainment on Sundays was committing a deadly sin. It had never appeared to him that the mosaic Fourth Commandment condemned kinema entertainments on Sundays, but he regarded kinema shows as one of the most emasculated forms of entertainment that had ever been introduced into this country. He felt this with regard to all days of the week, but Sunday evenings in particular.

In this matter they were, he said, up against a very strong interest. They saw quite recently that it was worth while for kinemas, not only in Southport, but elsewhere, to concentrate themselves on the election of members to the local authority. This, by the way, was a reference to the recent kinema election in South Ward. It was, Councillor Thorburn added, impossible

for him to believe that kinema proprietors from all over the district came into Southport out of sheer love of municipal government. One of the greatest dangers municipal life could possibly suffer from was the danger of some financial interest striving to secure government of the town. He urged members of the Council to vote on this matter without an interest they or their friends might have in kinemas.

Councillor Potts, chairman of the Watch Committee, speaking on behalf of his committee in favour of seven-day licences, was frequently interrupted, and at times feeling ran high. He argued that Sunday kinemas kept people away from the public houses, and estimated that one out of every eleven of the population attended them—a statement which was met with cries of "Shame" and "Question." The Councillor, who is a well-known local churchman, confessed that he would rather see the church provide entertainments for the people after church time and see if they could keep the people away from the kinemas. He had asked the clergymen many a time, "Why do not you provide an alternative?" If the churches would do that, so far as he was concerned the kinemas would have to look out for themselves.

The Town Council has a total membership of 60. Forty-five votes were recorded. Twenty-seven, or three less than half the numerical strength of the Council, voted for seven-day licences, and only 18 against. The Sunday performances, therefore, continue.

## 'WHEN GREEK MEETS GREEK.'

### An Interesting Industrial Film Play.

**"W**HEN GREEK MEETS GREEK," the new Walter West production, will show not only typically English scenery, but will also take the picture-goer into the business world. Mr. West, under whose direction the



Armstrong-Whitworth Factory at Manchester, in the West Production: "When Greek meets Greek."

film has been made for Butcher's Film Service, is anxious to show that England is not only a country in which the inhabitants

are dependent on dairy and sheep farming, horse breeding and similar outdoor pursuits, but that it is one of the most important industrial countries in the world.

### Armstrong-Whitworth on the Screen.

"We have already shown our Colonies and foreigners something of our social and country life, something of our beautiful scenery and our sports," says Mr. West, "now we should show them we are an industrial nation as well. Up to a little while ago it was exceedingly difficult, I may say almost impossible, for a film producer to gain admittance to any factory for the purpose of making scenes for a British film. Now I think that everyone, even the commercial giants of the country, is beginning to realise the wonderful power of the silent stage. Every possible assistance was extended to me during the making of this film, which deals with the steel industry. For this purpose I utilise the vast factory of Messrs. Armstrong-Whitworth at Manchester. This is encouraging," adds Mr. West, "and before very long I hope to make another film with another British industry as a background for entertainment."

"When Greek Meets Greek" is listed as the first release on the program of the British National Film League.

A remarkable step forward in the history of cinematography is announced to the French Academy of Science. M. Bull, Assistant Director of the Marey Institute, has succeeded in photographing electric sparks whose duration was only 1-50,000th of a second. There are about 250 photographs of sparks per hundredth of a second.

# A STORY OF TALL SHIPS.

## "Moran of the Lady Letty" a Drama of Life on Great Waters.

A film for Sailors and Landsmen showing how a Shanghaied Yachtsman rescues a sea-faring girl from death by fire, and subsequently from an unworthy skipper.

**A**LTHOUGH comparatively few among kinema-goers know at first hand the joy of sailing on a "tall ship with a star to steer her by," the sea, the cradle of Britain's greatness, makes a strong appeal to every one of her sons and daughters. "Moran of the Lady Letty," a Paramount picture



SCENE FROM "MORAN OF THE LADY LETTY."

trade shown in London last week, will take its place in that appeal. The Lady Letty is a Norwegian four-masted barque, and Moran, the daughter of her skipper, accompanies her father upon his voyages to distant shores.

### A CHILD OF THE SEA.

Dorothy Dalton, the paramount star, acts the part of Moran, the girl nurtured among rough, kindly seamen under her father's protecting eye, with a forcefulness that never appears strained or artificial. She has plenty of hard work to perform, and in small details such as the putting over of the wheel, her effort is neither exaggerated nor slack. Her femininity is never obscured either in sou'-wester and oilskins, or in rough, coarse masculine dress, and her confession in response to the mate's proposal of marriage that she "wasn't made for men," is continually belied. The sharer with her of work (and honour) is Ramond Laredo (Rudolph Valentino), a Shanghaied son of wealthy parents, who is one of the rescuing party from a smuggling ship, when all but she have been overcome by the gas generated by the Letty's burning cargo.

### SHIP ON FIRE!

The burning of the Letty is an admirably staged scene. There is a sense of reality about every incident, from the first dis-

covery of smoke in the fore'sle to the entry of the rescuing party, the seeming panic of the crew, and the overcoming by smoke of Moran's father, with the hose in his hand, making the scene full of interest. A minor criticism, which must be made here, is that when Ramond carries the unconscious Moran aboard his own ship, he promptly conveys her below to the cabin, instead of leaving her to recover in the freer air of the open deck. The attempt of Kitchell, the smuggling skipper, to enter Moran's room at midnight is a strong scene, the discovery by the crew of his action raising his resentment against them. This has its result in a scheme of Kitchell's to substitute Mexicans for his own crew, and to sell Moran to the Mexican chief. Getting to know of their skipper's plan the crew arm themselves, and an exciting period is reached with the repelling of the Mexicans by the crew.

### A NELSON TOUCH.

There is here all the confusion of a fight at sea, such as was common in Nelson's time, minus, of course, the bombing of big guns. With the swarming upon the bowsprit of the boarders, the fight takes on a greater intensity, hand-to-hand conflicts being substituted for passages with firearms. From the *melée* two figures stand out with greater prominence, the Mexican chief and the Chinese cook, and it is Moran's revolver that in the end puts paid to the account of her would-be purchaser. Not, however, until the Chinaman is mortally wounded.

### A STRUGGLE ALOFT.

It is presumed that, in the struggle, the first mate has been killed, for Ramond as second mate now takes charge, bringing the ship back to San Diego. This, however, does not finish Ramond's adventures, for some daring experiments in attack and defence take place on the mainyard, along which Ramond forces his late skipper, the swaying footrope giving precarious foothold, until at length the beast, who has again insulted Moran, falls with a splash into the sea. This is after Ramond has definitely renounced the flaccid society life which he knew before, and settled his future with Moran. A pretty touch in the beginning is the projection on to the screen of the chubby bairns, born so far apart in space and circumstance, who eventually blend their lives together.

"Moran of the Lady Letty" met with favourable comment and applause at the trade show, and, although its scenes are almost entirely confined to the sea, the varied adventures will win enthusiastic praise when its public exhibition is given. Audiences will go away with a better knowledge of the sea and its dangers, and with aesthetic as well as intellectual satisfaction.

### BRITISH DYES FOR FILMS.

**S**IR W. MITCHELL-THOMSON, in the Parliamentary Debates last week, stated that he understands that some manufacturers of kinematograph films in this country are utilising British dyestuffs for tinting and colouring purposes with satisfactory results.

# Paramount Pictures



## TRADE SHOWS

<b>LONDON</b> NEW GALLERY KINEMA. AT 11 A.M.	<b>TUE</b> <b>Apr</b> <b>25</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>LONDON</b> SUPER CINEMA, CHARING CROSS RD. AT 11 A.M.	<b>FRI</b> <b>Apr</b> <b>28</b>	"BACK PAY" (A Cosmopolitan Production).
<b>GLASGOW</b> CINEMA HOUSE, RENFIELD STREET, AT 11 A.M.	<b>WED</b> <b>Apr</b> <b>26</b>	<b>THOMAS MEIGHAN</b> in "A PRINCE THERE WAS." Also A Broadway Comedy.
<b>LEEDS</b> CINEMA EXCHANGE, AT 9-15 P.M.	<b>TUE</b> <b>Apr</b> <b>25</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>SHEFFIELD</b> ELECTRA CINEMA, AT 10-45 A.M.	<b>WED</b> <b>Apr</b> <b>26</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>MANCHESTER</b> WINTER GARDENS, PETER STREET. AT 11 A.M.	<b>TUE</b> <b>Apr</b> <b>25</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>CARDIFF</b> 16 PRIORY STREET, AT 11 A.M.	<b>FRI</b> <b>Apr</b> <b>28</b>	<b>THOMAS MEIGHAN</b> in "A PRINCE THERE WAS."
<b>NEWCASTLE</b> GRAINGER PICTURE THEATRE, AT 11 A.M.	<b>FRI</b> <b>Apr</b> <b>28</b>	<b>THOMAS MEIGHAN</b> in "A PRINCE THERE WAS."
<b>LIVERPOOL</b> SCALA THEATRE, LIME STREET, AT 11 A.M.	<b>FRI</b> <b>Apr</b> <b>28</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>BIRMINGHAM</b> SCALA THEATRE, AT 11 A.M.	<b>FRI</b> <b>Apr</b> <b>28</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>NOTTINGHAM</b> PICTURE HOUSE, LONG ROW, AT 10-30 A.M.	<b>TUE</b> <b>Apr</b> <b>25</b>	<b>THOMAS MEIGHAN</b> in "A PRINCE THERE WAS."



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JOSE L. LASKY presents

ETHEL CLAYTON  
IN  
"HER OWN MONEY"

ADAPTED FROM THE PLAY BY MARK SWAN

Directed by Joseph Henabery Scenario by Elmer Harris

*A Paramount Picture*

# FORTNIGHTLY MEETING OF MANCHESTER C.P.M.A.

## Standard Contract and Entertainment Tax under Discussion.

**T**HE Standard Contract, the proposed revision of the Entertainment Tax, Sunday trade shows, and the attendance of "deadheads" at trade shows were among the subjects discussed at the usual fortnightly meeting of the C.P.M.A., held at the Kinema Exchange on Tuesday, April 11.

Incidentally it was decided at this meeting that all future meetings during the next three months shall be held on alternate Fridays. This is being done to minimise the clashing of trade shows and the meetings, Friday not being so popular as Tuesday with the renters for afternoon shows. The luncheons, too, will henceforth be held at the Exchange each Friday, and all members of the trade, irrespective of membership of the C.P.M.A., will be welcome at them.

The Chairman (A. Wilkinson) again presided, and as the meeting was not well attended he remarked on the fact and suggested that the holidays approaching might be responsible for the absence of some of the members.

He reported that on the previous Tuesday he had, with the secretary (W. H. Huish) been present at a meeting of the West Lancashire section of the Association, held at the Winter Gardens, Blackpool. Here suggestions for the revision of the standard contract were made, which would come forward when they were dealing with that business. After this meeting with Mr. Huish and others, he was present when Mr. Jno. R. Huddleston, of the Blackpool Winter Gardens, was presented with a specially bound catalogue of B.M.U. free music in recognition of aid he had lent to the B.M.U. In his remarks he stated that he understood that trouble was brewing in regard to this catalogue from the P.R.S., and financial help to prepare for any legal action that might come would be appreciated.

### The Entertainment Tax.

John Harrison (Vice-President) spoke of his attendance at a P.E.P.M.A. meeting, where the proposals for the revision of the Entertainment Tax were discussed, and of being present with Mr. Moorhouse and Mr. Broadhead at a further meeting in London dealing with this matter. He let it be known that the C.P.M.A. was identifying itself with these proposals for revision, and was not out for abolition. The C.E.A., he said, who had previously allied themselves with these proposals, had resigned after contributing £50 towards the expenses. It seemed that they desired to be identified with the Abolition Committee.

A letter dealing with the proposed revisions, he explained, together with a schedule showing the present scale of tax and the proposed revised scale was being circulated among the Press and members of Parliament, besides being forwarded to the Chancellor. Naturally, the committee responsible had incurred expenses, and these amounted to £433. Towards this only £400 had been subscribed, so there was therefore a deficit of £33. On behalf of the Association, Mr. Moorhouse and himself promised £25 towards this, but if it didn't meet with the members' approval he would have to pay it out of his own pocket.

### Mr. Moorhouse Supplies Figures.

Mr. Moorhouse, who followed, supplied figures dealing with the tax, and said in his opinion there was little chance of securing its abolition. Referring to the fact that a deputation had been appointed by the organisations interested in the

revision scheme to interview the Chancellor, he said that of the four gentlemen selected the only one whom he placed reliance in was P. B. Broadhead, who was the only one representing the prices 2½d. to 1s., with which they were most concerned. Following a suggestion made by him, a committee was elected, comprising Messrs. Wilkinson, Huish, Harrison, and Moorhouse, to work on behalf of the association in London in connection with the revision proposals until May 1, when the Budget will appear. It was also unanimously decided to vote the £25 promised by Messrs. Harrison and Moorhouse to the expenses of the Revision Committee.

### Standard Contract.

The question of revisions to the standard contract was then raised, and Mr. Huish said that in response to a circular he had sent out inviting members to send suggestions some were now coming to hand, and the sub-committee could now get to work. A resolution in connection with this matter was passed instructing the secretary to write to the K.R.S. stating that the C.P.M.A. desired equal rights with the C.E.A. in the framing of any fresh contract.

The attitude of certain renters of the K.R.S. in refusing admission of representatives of the Impartial Film Marking Agency, which was brought up at a previous meeting, was again alluded to, and referred to the sub-committee appointed to deal with the revision of the standard contract.

### Deadheads at Trade Shows.

John Harrison expressed pleasure at the success already enjoyed by the centralisation scheme; but one or two members complained of the presence of "deadheads" at trade shows. Another said the association ought to deprecate Sunday trade shows. In regard to this last item, however, it was considered that this was not a matter which the association ought to deal with.

Prior to the usual fortnightly meeting on Friday next, April 28, the C.P.M.A. directors are to discuss the election of executive officers on a territorial basis.

### A KINEMA COMPANY'S LIQUIDATION.

**U**NDER the compulsory winding-up order made on November 21 last against the Kinema Combine, Ltd., of Lloyd's Avenue, Fenchurch Street, E.C., Mr. E. T. A. Phillips, Official Receiver, has issued a summary of the company's statement of affairs showing a total deficiency in assets of £66,940.

The Official Receiver says that the company was registered in January, 1920. It entered into agreements for the purchase of the Imperial Theatre and the Empire Theatre, Clapham Junction, and the issued shares of the East Sheen Kinema, Ltd. In June last a receiver for debenture-holders was appointed, who reported that the theatres were being run at a loss. A scheme of reconstruction was placed before the shareholders, but it fell through on the presentation of a winding-up petition.

In the opinion of the Official Receiver the failure of the company is due mainly to lack of working capital and financial mismanagement.

# WHAT LONDON RE

## The Week's Trade

**T**HE wonderful French film, "The Agony of the Eagles," which was recently acquired by the Stoll Film Company, Ltd., is to be given a sort of double presentation in the West End. On Sunday evening, April 30, at 8 o'clock, it is to be shown at the Coliseum for one performance only; and on the following day (Monday, May 1) it is to make its appearance at the Philharmonic Hall for a run of indefinite length. At the Coliseum all seats will be reserved for this novel and special première. "The Agony of the Eagles" is a particularly powerful drama of the post-Napoleonic period, and is associated with the efforts of the "Demi-Solde" to put the young Eaglet on the throne of Rome. It contains some exquisite tragedy, but it is also full of humorous touches, and the whole picture is poignantly human. When first it was shown in Paris the audience went wild with enthusiasm, and it is anticipated that this French super-production will prove equally as popular on this side of the Channel.

### Ethel Clayton in "Her Own Money."

The story of a wife who tried to help her husband—and almost wrecked four lives, Ethel Clayton's new Paramount picture is another of those domestic dramas which the star has made peculiarly her own. Warner Baxter is seen as the husband, and the cast includes Clarence Burton, Mæ Busch, Charles French, Jean Acker, and Roscoe Karns. The picture, which was adapted from Mark Swan's successful stage play of the same name, was directed by Joseph Henabery. It will be trade shown by Famous-Lasky on Tuesday next (April 25) at the New Gallery Kinema.



SCENE FROM "HER OWN MONEY."

### Beckett-Cook Fight.

The London trade show of the Beckett-Cook fight was given last week by Gaumont previous to the screening of "The Luck of the Irish." The picture emphasises the impression gained from the newspapers that the referee was by no means precipitate in his ruling of disqualification of the Australian. Beckett, however, did his share of holding, and often for seconds the two men appeared locked together in a trial of strength like two huge bulls with lowered heads, while their backs, shining with perspiration, gave the impression of bronze statues. There was a moment in the sixth round when Beckett appeared to have his right arm free for a couple of seconds and failed to use it for a jar on his opponent's ribs. The film should prove a big attraction.

### Boom in "Little Lord Fauntleroy."

Although it was first published in 1886, Frances Hodgson Burnett's famous story, "Little Lord Fauntleroy," has been in such continuous demand that it was never found necessary to publish it in a cheap edition. In its original form it has, up-to-date, gone into six million copies, and been read, it is reckoned, by fifty million people. Mrs. Burnett has now decided that a cheap edition of her perennially popular story shall be issued simultaneously with the release of the Mary Pickford production of "Little Lord Fauntleroy." Fred Warne and Co., the publishers, are now coping with the huge demand from the book trade for the 2s. edition.

### "Alf's Button."

"Alf's Button," Cecil M. Hepworth's great comedy, is to be reissued again next Christmas. So great has been the demand for the picture that Mr. Hepworth and Mr. Paul Kimberley have decided to withdraw the film from the market towards the end of May and put new copies into circulation at the end of the year.

### "A Siren's Love."

"A Siren's Love," which will be trade shown by the B.E.F. in the provinces next week, features the versatile actress, Mercedes Brignone, a siren whose beauty exercises a fascination on men of all classes.

### Recent Fox Acquisitions.

Neither effort nor expense is being spared by William Fox in his search for the best material for screen adaptation. Recent acquisitions of various works by celebrated authors include "If Winter Comes," by S. H. Hutchinson, a novel that is the biggest success for many years both here and in America, and "The Shadow of the East," by E. M. Hull. Now comes the announcement that three more popular best-sellers have been added to the list. The first is "Trooper O'Neil," by George Goodchild; "The Splendid Outcast," by George Gibbs, is the second; and the third is entitled "Aloatz," from the pen of the popular novelist, Max Brand, who has been responsible for many previous Fox successes, including "The Untamed."



# RENTERS ARE DOING

## Activities at a Glance.

### Goldwyn's London Trade Shows.

Goldwyn are holding three London trade shows next week. The first is "His Back Against the Wall," with Raymond Hatton, at the Shaftesbury Pavilion on Monday, April 24, at 11 a.m. This picture is an extraordinary study in fear conceived in a comedy spirit, and Raymond Hatton, one of the most capable character actors on the screen to-day, plays the part of an insignificant man who is so timid that he is afraid of his own shadow. The supporting cast includes Virginia Valli, Virginia Madison, Will Walling, and Gordon Russell. The second picture is entitled "A Poor Relation," featuring Will Rogers, and will be shown at the Shaftesbury Pavilion on Wednesday, April 26, at 11 a.m. It is adapted from Edward E. Kidder's stage play of that name. The third film, "Watch Your Step," with Cullen Landis, will be presented at the Shaftesbury Pavilion on Thursday, April 27, at 11 a.m. In this picture young Cullen Landis, who has made such rapid strides as a screen actor since joining Goldwyn, is featured as a town youth who exceeds the speed limit and in fleeing from the authorities thinks he has killed one of the pursuing policemen. The cast also includes Bert Woodruff and Patsy Ruth Miller. At each of the first two trade shows a "Lion" comedy will be shown, and at the third "Speed," a special Goldwyn sports subject, will precede the picture.

### First Raleigh King Production.

The new Raleigh King production is now completed, and is listed for trade showing at the end of May. This film, which is entitled "Creation," is from the pen of May Edgington, and is founded on the "Daily Mirror" story, "The Man Who Dared." Dealing with the possibilities of reincarnation, the film stars Dorothy Fane, Frank Dane, and Sir Simeon Stuart, with Thelma Murray, Kate Gurney, Frances Payton, Raleigh King, and an Australian actress, Beryl Norton, in the supporting rôles. The film has been made under the direction of Humberstone Wright at Torquay, and is the first production to be offered to the English market by the Raleigh King Company.

### A Matter of Time.

Through a slip of the pen it was stated in these columns last week that Guy Newall had been down at his farm in Hampshire "for over a month" with Ivy Duke and a number of screen artistes who figure in the George Clark version of Alfred Ollivant's racing story, "Boy Woodburn," filming the exterior scenes in the picture. Instead of "for over a month" the paragraph should have read for *over three months*, work having been commenced down at the farm early in January last.

### Artistic Films Northern Trade Shows.

Artistic Films, Ltd., whose every production has met with unqualified approval, are about to hold their first trade shows in the four Northern Counties. "Sam's Boy" and "A Will and a Way" will be shown on April 25, and "Breakneck Barnes" and "Whispering Women" on April 26. The venue for both shows is the Queen's Hall, Newcastle-on-Tyne. G. Daniels, for several years branch manager for Ideal Films, Ltd., will be in attendance and will be glad to meet the exhibitors of the territory.

### "If Women Only Knew."

The International Cinematograph Corporation, Limited, who, by the way, have recently removed to 101, Wardour Street, have, we learn, secured the United Kingdom rights of the D. W. Griffith production, "If Women Only Knew." This six-reeler is based on Balzac's "Meditations on Marriage," and ran successfully at all the principal theatres in America.

### The General's Short Stuff.

The General Film Renting Co. have a really fine line of Sparklet comedies to offer exhibitors. Sixteen in number, these one-reelers are genuine mirth provokers, and will undoubtedly please kinema-goers who dearly love to have something to laugh at in their entertainment. The General have also a very fine line of Swedish Biograph Travelogues just 500 feet in length. These pictures are quite little features in their way, never failing to exact admiration and interest wherever they are shown. "Hunting the Polar Bear," "Winged Life in the North," "The Stork," "The Cruise of Enchantment," and "Rock of Ages," to mention but a few, are absolutely gems in their way, and showmen who include them in their program may be certain they are giving their audience the variety they ask for.

### New Frank Borzage Cosmopolitan Paramount.

To be trade shown by Famous-Lasky on Tuesday, May 2, at the New Gallery Kinema, "Back Pay" is a Cosmopolitan Paramount production, adapted by Frances Marian from Annie Hurst's story of the same name. Miss Hurst will be remembered as the authoress of "Humoresque" and "Just Around the Corner." Her present story presents a country girl's adventures in a gay circle in New York, and pictures the triumph of steadfast love over evil surroundings. Seena Owen, Matt Moore, and J. Barney Sherry have the chief rôles. Frank Borzage, of "Humoresque" fame, directed the production.



SCENE FROM "BACK PAY."

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

Provincial Productions' Latest—Famous Lasky Items—Another Carnival—  
Morecambe and Sunday Kinemas—Around the Renters.

**F**OLLOWING their initial success with "The Silent Barrier," Provincial Productions have arranged to screen "The Unwritten Code," a powerful story with scenes set amidst the picturesque surroundings of happy Japan and featuring Shirley Mason and Matt Moore. The Manchester show will take place at the Kinema Exchange on Tuesday next, April 25, at 12 noon. The plot is an unusual one, and the production on the whole is said to be extremely interesting from start to finish.

### Famous-Lasky News.

The trade show staged by Mr. Philip Harrison of Famous-Lasky's latest offering, "A Prince There Was," at the Winter Gardens on Tuesday last, was quite a success both as regards the attendance of exhibitors and the reception accorded the film. The story is based on the novel, "Enchanted Hearts," by George M. Cohan, and Thomas Meighan in the star rôle stamped himself as a finished artiste.

I learn from Mr. Bate that the bookings in this territory on "The Shiek" have been remarkably prolific, and have exceeded expectations.

### Morecambe's Sunday Kinemas.

Morecambe magistrates last week refused the application of two kinemas for occasional licences to show pictures on Easter Sunday. Applicants urged there was no more harm in films being shown on Easter Sunday than on Good Friday, for Easter Sunday was a day of rejoicing rather than sadness. Morecambe Free Church Council opposed the applications on the ground that it would be getting in the thin end of the wedge, and the bench would be setting a precedent for Sunday kinemas.

### The Final Carnival.

The Manchester Kinema Sports Association have now finally settled the date for the concluding Carnival of the winter season, and the event is to be held at the Empress Ballroom, Pendleton, on Friday, May 5. Tickets are 2s. 6d., and early application is desired as the accommodation is strictly limited.

### "Cocaine."

Exhibitors locally are requested to note that no bookings will be accepted by Mr. Joe Fuller for this great Astra production until after the trade show, the date of which is expected to be announced within the next few days.

### "The Oath."

The problem of marriage between Jew and Gentile provides the central theme in the film play entitled "The Oath," which Mr. Tom Preston, of Associated First National, presented to exhibitors at the Kinema Exchange on Tuesday last. Miriam Cooper, Anna Q. Nilsson, and Conway Tearle head a very powerful cast in this production, which is quite up to the usual standard of excellence maintained by First National pictures. The film is adapted from W. J. Locke's novel, "Idols," and one of the most dramatic stories ever written.

### Cricket Match.

The opening match of the season in connection with the trade will take place at Broughton Cricket Ground on Wednesday,

May 10, when the Kinema Sports Association will oppose an eleven from the Salford Police. By the way, I learn that it has been found impossible to organise an Area League for competition for the Vivid Cup, so it has been decided to confine the issue to teams representing the Broadhead and Moorhouse Circuits and the Manchester and Liverpool Sports Associations. Mr. Buxton, of Granger's, is anxious to arrange further fixtures for the Manchester eleven, and will be glad if secretaries of local clubs with vacant dates will communicate with him at No. 1, Cathedral Gates.

### Blakeley's Reissues.

Messrs. John E. Blakeley, Ltd., have almost completed their trade showing of the five Triangle reissues in which such well-known artistes as Dorothy Dalton, Lillian Gish, Douglas Fairbanks, and William S. Hart are featured; and the trade show of "Woman Who Won" and "Souls Triumphant" at the Kinema Exchange on Tuesday next, followed by "The Yellow Fang" and "The Painted Lily" on May 2, will bring to a conclusion this remarkably fine series of pictures. Great business has been done with the Alice Howell two-reel comedies, and exhibitors who desire something to lighten a heavy program cannot do better than get in touch with Mr. John Blakeley, and secure an early booking.

### Fox and Centralisation.

I am informed by Mr. R. Sutton Dawes that the Fox Film Co. have decided to hold their next trade shows at the Kinema Exchange, and will open the ball on Thursday, May 4, when they will present two new features. If the attendance is satisfactory Mr. Dawes intimated that there was every likelihood of their subsequent trade shows being held at the Exchange.

Violet Mercereau is playing a leading rôle in the Big Special production of "The Shepherd King," which J. Gordon Edwards is making for William Fox in Egypt and Palestine. This well-known actress also appears in "Thunderclap," the Fox racing melodrama.

### A Pearl Reissue.

There is quite a plethora of "Three Musketeers" just now, and the announcement that the Pearl Film Co. are to reissue a film adaptation of Dumas' famous novel will probably be a surprise to many. Mr. Louis Harris tells me he has had a look at the film, and was so impressed with its possibilities that he decided to hold a trade show next Wednesday, April 26, at the Kinema Exchange, in order that Lancashire exhibitors might pass judgment upon the picture. Dorothy Dalton, Louis Glaum, and Orrin Johnson play the leads.

### Kilner Trade Shows.

Kilner's Exclusive Films, Ltd., announce trade shows of the African Films production, "Sam's Kid," at the Scala, Liverpool, on Monday April 24, at 11 a.m., and at the Kinema Exchange, Manchester, on Friday, April 28, at 12 noon. This picture, based on a story by F. E. Mills Young, has an all-star cast including such popular names as Hayford Hobbs, M. A. Wetherall, Dick Cruickshanks, and Gertrude McCoy.



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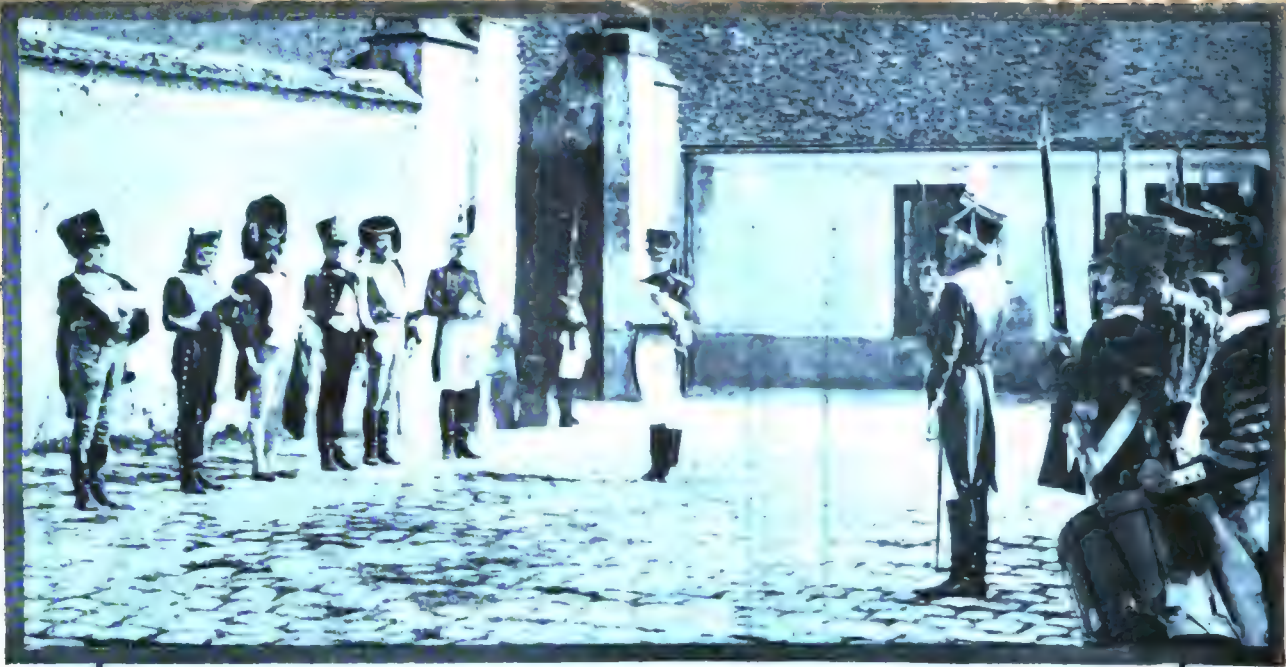
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# A PICTURE IN A CLASS BY ITSELF.

Goldwyn's "Sin Flood," a Film which Exhibitors must see for themselves.

A Drama with a Story so out of the ordinary that it is certain to affect various audiences in entirely different ways—A fine production—A picture with a problem.

**A** PICTURE that is unlike any other, and stands in a class by itself, is always difficult to criticise. "The Sin Flood," which was shown to the London trade last week by Goldwyn, is a film of this kind. It is difficult to know quite what to say about it. Undoubtedly it is a great picture.



SCENE FROM "THE SIN FLOOD."

Its characters are human beings who act under the stress of the moment as all men and women would act. They are true to the weaknesses of humanity.

## A REAL PROBLEM PLAY.

But it does not always follow that a story which is true to life will be understood by the general public, and we are inclined to doubt whether "The Sin Flood," with all its fine acting, will be appreciated or understood by the majority of picture-goers as it should be. It is the story in analysis of the feelings of a set of characters who, finding themselves shut in a basement restaurant in a great city, which has been made

absolutely water-tight to provide against the possibility of flooding from a burst dam, discover too late, when the flood comes, that the apartment is not only watertight but practically air-proof, and are faced with a terrible and lingering death. It is under these tragic circumstances that human nature shows itself in its true light. With death staring them in the face, every one of these men and women makes a mental vow that if they should be spared they would lead a better life in future. Each of them confesses his faults and shortcomings to his friend. The air becomes stagnant, many of them are overcome, and finally the one or two able to resist the ill-effects of close immurement, decide that death by drowning is preferable to asphyxiation. They throw open the doors, and expect an immediate torrential inrush, instead of which they see the feet of men and women passing on the pavement above. The flood had subsided without their knowledge!

## HUMAN NATURE REASSERTS ITSELF.

It is then that human nature reasserts itself. Vows are forgotten, and each wishes to forget his promises of reform. To describe the incidents which make up the story is impossible. To realise the tense effect which the action has upon the onlooker, as it is gradually borne in upon one that each of these men and women of the world is doomed to meet death in its most terrifying form, it is necessary to see the picture for itself. Much of the action will affect different people in different ways. Some will feel as though held in a vice which is being gradually screwed tighter and tighter. The same incidents will make other people feel almost inclined to laugh. In fact, at the trade show there were a number of ill-timed interruptions of this kind, owing possibly to the unfortunate wording of certain of the sub-titles.

It is because of the uncertainty of the effect which this part of the story will have upon different types of people that it is so difficult to criticise or classify. Undoubtedly it is a great picture, typical of the Goldwyn studios, but exhibitors themselves will be the best judges as to its suitability for their own particular clientele.

## TOWN HALL AS KINEMA.

### Rent and Dignity.

**T**HE renting of the Town Hall as a kinema was among the subjects discussed at a meeting of the Rathmines Urban Council last week. The landlord suggested a smaller rent, while some of the councillors expressed the opinion that it was not in keeping with the dignity of the Council to let the hall as a kinema. It should be at the disposal of the public.

The Chairman said that Mr. Kay, who rented the hall as a kinema, had written intimating that unless they gave him a substantial reduction in the amount of rent he paid (£35 10s. a week) he would be obliged to give it up. The committee could not see their way to make any reduction, and that was

confirmed by the Council. Mr. Kay now wrote giving notice that he would vacate the hall; but, in order that the Council would not be at a loss, and to enable him to remove seats, etc., he was prepared to pay £25 per week and £1 10s. to the caretaker, which, he said, was a higher rent than had been paid by anyone.

Alderman McDonagh said that Mr. Kay was giving up the hall when the summer was coming; it was all right for the winter. The hall should be advertised and given to the highest bidder.

Miss French-Mullen said it was not in keeping with the dignity of the Council to have the hall let as a kinema. It was all right for a country town; but the hall should be open to the people of the township.

The notice was accepted, the Chairman remarking that he was altogether against letting the Town Hall as a kinema.

**The Board of Management of Pathé Frères Cinema, Ltd., sincerely regret to announce that owing to the terrible tragedy, incurring the death of our intimate friend Sir Ross Smith, also Lieut. Bennett, the arrangements made for the inclusion of pictures proposed to to be taken by Sir Ross and his brother, Sir Keith Smith, during their attempt to circle the world, are unavoidably cancelled for the present. They feel sure that their customers will join them in their expression of deep sympathy with the relatives of these heroes in their sad bereavement.**



# SHOES—AND SHIPS—AND SCENIC SCENES

## Venice, Cairo and Singapore Settings in New Gaumont Film.

A well-produced picture, with strong scene near close, in which James Kirkwood and Anna Nilsson play strenuous parts.

**B**EYOND the nationality of its hero, William Grogan, there is nothing peculiarly Hibernian about "The Luck of the Irish" except it be that, allegorised, its alternating checks and successes typify the chequered career of the "disthressful country." The film was shown to the trade at the New Gallery, Regent Street, last week, by Gaumont.

### WORKSHOP TO WORLD TOUR.

As an Irish plumber working in a city basement, the hero's only sight of city activities during working hours is what might be termed a worm's eye view of the feet of passers-by. True to the tradition of the plumber, day-dreams rather than die-cutting duties absorb his thoughts, a certain pair of trim feminine feet, familiar from frequent appearance being principally responsible. Their possessor he has never seen. A lucky legacy turns the plumber and an orphan boy whom he has adopted (strange boy's name Isobel) into globe trotters, and here James Kirkwood, as the hero, has opportunity to display the natural awkwardness of an artisan moving in a strange world. *En route* for Europe, on the deck of the Ajax, he sees the familiar feet, and is told by "The Kid" that the lady above them is his former school teacher, Ruth Warren, whom William saw last escaping from a well-dressed man. "The Kid" introduces them and runs off to carry on a love adventure with a little girl of his own age, who, by the way, plays her part with easy assurance.

### IMPROBABLE SITUATIONS.

It is conceivable, but not highly probable, that a none-too-well-off teacher should, upon breaking her engagement with a wealthy villain, spend her savings in travelling from America to Europe, but improbabilities happen, and a "jackal" of the villain, Colburton, is aboard keeping his master primed with news concerning her. The result is that at Venice and Cairo troubles arise, "The Kid" effecting Grogan's escape in the latter case, after a rough-and-tumble which provides good practice for his future kinema career. With the kidnapping of Ruth at Singapore her transportation to the unsavoury "Malay Street" where Colburton visits her, another improbability, is introduced. Would a lover allow his vessel to have left port miles and miles behind before he discovered the absence of the object of his affections? Grogan does so, with the result that at Hong Kong he returns forthwith to Singapore, reaching Malay Street and, bursting into the room where Colburton is struggling with Ruth, indulges in a fistie struggle of some intensity which ends in Colburton's defeat.

### A WELL-INTERPRETED SCENE.

Here enters a third improbability. Would a girl, while a life and death fight was being waged on her account, be content to grope about the floor for pearls from a broken necklace, in order that they might be returned to the unworthy giver. Ruth does this, and upon her escape, marries Grogan at the British Consul's. Her reason, however, is giving way (no suggestion of

this is apparent in the pearl incident), and she confuses Grogan with Kirkwood in a scene which calls for and receives an interpretation which marks Anna Nilsson as an actress of ability. Her illness and the discovery that the pearls are not genuine close the play, a pretty silhouetted scene being very effective at the end.

### CLEVER SUB-TITLING.

Anna Nilsson's part develops as the play proceeds, and thus her acting is seen to better advantage than in the opening scenes. "The Kid" (why was he named Isobel?) seemed to get over the consciousness that he was acting for the pictures as he went on, but earlier he was inclined to overdo his part. Apart from the improbabilities we have mentioned, "The Luck of the Irish" is a film the latter part of which has a sustained dramatic atmosphere, and its earlier scenes while the plot is developing is greatly aided by some clever sub-titling, which will tickle the fancy of an audience and increase its interest until the more intense scenes are reached. The film should have a great vogue.

### JAPANESE EXHIBITOR ENTERTAINS FILM STAR.

**W**HILST journeying through Japan, filming her latest Universal serial production, "Across Two Continents," Miss Marie Walcamp had the unique honour of being entertained by Mr. Kanda, proprietor of the Kanda Kan Theatre in Tokio. Mr. Kanda is a great believer in the future of the cinematograph industry, and his patrons are particularly fond of serial pictures, preferring to see the whole of the episodes in one performance.

Razu Mori, one of the most prominent actresses in Japan, expressed the desire to meet Miss Walcamp, and was so delighted with her personality, and the wonders of her serial that she expressed a desire to take part in the film. The appearance of one of the most gifted of Japanese actresses lends additional interest to this production.

Miss Walcamp performed many dangerous feats whilst this serial was being made. diving from dizzy heights, scaling high walls, and penetrating into all sorts of dark and mysterious caves and caverns.

**IF WOMEN  
ONLY KNEW**

# POIGNANT ASSOCIATED PRODUCER'S PICTURE

In which the Emotional Acting of Louise Glaum gives "Love" its Chief Entertainment Value.

Torn between love for a young child and a distant lover, Nathalie Sturm chooses the path of seeming duty at the expense of her happiness.

IN "Love," the Associated Producers' film, shown last week at the Royal Opera House, Covent Garden, it was the emotional acting of Louise Glaum, as Nathalie, that gave the play its value, combined also with the lavish setting of its main part. In a play of this type, however, in which it is sought to call out the sympathy of the audience on behalf

dull existence of tenement residence. To achieve this she sells herself in marriage to a Wall Street speculator at the expense of her overseas lover, and his subsequent return rekindles her love for him, and increases the loathing of her *roué* husband.

## AN ALLEGORY SPOILED.

The brief scenes in the sweat-shop, and the sixth floor room of Nathalie's home before and after the death of her mother are well wrought, the stolidity of the doctor being the one blemish. It is following this that a disturbing element creeps in. It is attempted to show by allegory the difficult path of the motherless girl, and pictures are thrown on to the screen depicting alternately a scene from the gayer side of life to which she is beckoned, and a steep and precipitous mountain path up which Nathalie struggles, dragging after her her unwilling infant sister. She carries upon her back a bag not unlike a sailor's black kit-bag, on which in staring white block letters appears the word TROUBLES. This wrecks what might have been a pathetic picture. The word should be eliminated, and the allegory explained by a sub-title. Again, later, when it is sought to suggest the opulence of Nathalie's new home, there is shown an Oriental bath to which the heroine advances, removing wraps as she does so. At a cleverly-chosen moment the picture is cut off in a way reminiscent of certain automatic machines shown at holiday resorts. This, again, is a distracting element, as is the somewhat ridiculous way in which telephones are produced from impossible places—work baskets, medicine chests, and the like.

## CHILDISH NATURALNESS.

By far the most attractive scenes are those showing the home surroundings of the small sister. The child acts with innocent naturalness, and even her little showing-off exhibitions have just that attractiveness that the real article has. The childish joy makes a fine foil for the agitation of the elder sister, and emphasises the pathos of her life. The end of Nathalie's husband is well conceived and acted, the dramatic suddenness with which the car overturns on the sea cliffs, although expected, being effectively managed.



SCENE FROM "LOVE."

of the heroine in the difficult position in which she finds herself, nothing should be admitted that in any way interferes with the cumulative effect of the scenes which display the poignancy of the heroine's distraughtness. This effect of consolidation is missing in the play under review, and the result was that, on the first night of its exhibition, only the less critical were found applauding it, the majority abstaining from recording their opinion. The sibilance of expressed disapproval was heard, however, in more than one quarter of the theatre.

## A FAMILIAR THEME.

Such a reception ought to have been, and might have been avoided, had the mass-effect of the scenes not been unduly disturbed. There is, perhaps, an excess of sentimentality in the play, but there are audiences which accept sentimentality without a tremor. The before-mentioned fault, and the introduction of badly-conceived minor features, prejudice the film's chance. The plot is the somewhat familiar one of a young girl sacrificing herself for another—in this case her younger sister—whom she wishes to save from the cramped and drab life of a machinist in a New York sweating shop, and the

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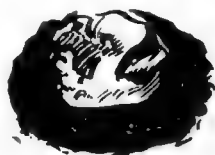
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Quickest Bookers on Record.



**IDEAL FILMS, Ltd., 76-78 Wardour St., W1.**

# COMFORT BROWN—FAIRY GODMOTHER.

Peerless Paramount Picture in which Child Actress  
Plays Winsomely.

Humour, introduced by Semi-Dickensian Characters, relieves  
Pathos in "A Prince There Was."

ONE of the secrets of writing a play in which pathos has a large part is so to introduce humour that the play is lightened and yet the pathetic appeal is left intact. In "A Prince There Was," a Paramount film shown to the trade this week, the interplay of humour and pathos is delicately alternated with excellent effect, and just as the situation is reached bringing a thrill, the introduction of an unexpected bit of comedy disperses the clouds and brings sunshine again.

## A MODERN FAIRY STORY.

The film is a fairy story modernised, and thus its title is much more apt than that of "Enchanted Hearts," the novel upon which the film is based. Thomas Meighan is the fairy prince, who, as "Mr. Prince," rescues Katherine Woods (Mildred Harris) from her unsuccessful story writing, which she has taken up following upon her father's ruin and death, and (a really delightful touch) the fairy godmother is Comfort Brown, the little orphan drudge whom Mrs. Prouty, Katherine Woods' landlady, slaves and scolds early and late. The actress who takes this part is a priceless little figure, never over-acting in any situation, and an audience witnessing this film will be continually looking for her return in scenes from which she is absent. Interest will centre upon her to the eclipsing of the grown-up actors.

## "MR. PRINCE."

"Mr. Prince" is at first Charles Edward Martin, a wealthy young American, whom his friend Jack Carruthers, editor of the "Manhattan Magazine," calls upon after the former's return

has not decided whether or no he shall accept Jack's offer when appears the "fairy godmother" expecting to find there Jack Carruthers to intercede for Katherine unknown to her, in order that a rejected story might be accepted. With attractive artlessness she responds to Martin's invitation to enter, and takes off her furs (a mangy strip around her neck) with all the languid affectedness of the grown-ups whom she has met in the boarding-house. Having heard her story, Martin decides to become Jack's assistant editor and move into the boarding house to know more of Katherine Woods. He insists that he shall be known as "Mr. Prince," and Comfort is to keep the secret. (She, too, has called him a fairy prince.)

## BOARDING-HOUSE AMENITIES.

The dinner table at Mrs. Prouty's provides attractive comedy until Comfort stumbles with a plate and earns Mrs. Prouty's execrations and Katherine's and "Mr. Prince's" sympathy. Told to pay her rent or go, Katherine is in despair, but "Mr. Prince" buys her rejected story for 500 dollars (much to Carruthers' annoyance), and a romantic affair springs up between them. Discovering that "Prince" is Martin, and believing that his market operations have ruined her father, she spurns him, only becoming reconciled on hearing from Bland, Martin's ex-valet, that he is not to blame, and that only she can redeem him from his old vice. "The fairy godmother" is taken from her drab surroundings, and the picture ends—somewhat abruptly—with a children's birthday party with a piebald pony as Comfort's present.

## A TOUCH OF DICKENS.

The minor characters in the play keep the comedy going in quiet though effective style. Bland, "the perfect valet," whose life is all packing and unpacking; Mrs. Prouty, stout and masterful, unrelenting when her rent is not forthcoming, soft and "earneying" when times are better with Katherine; and quaint, old Mr. Cricket, an unsuccessful lawyer and an expert on international law; these three impart something of a Dickens atmosphere.

"A Prince There Was" does not pretend to grandioseness in any part, but succeeds more than many a play conceived on a more pretentious scale. There is no situation that is at all strained to produce an effect, and the participants are always acting well within their scope. Added to this, one scene leads on to another with great ease, and the result is a kind of rhythm which will make this picture attractive to an audience and a good thing for any exhibitor. "Little Peaches" Jackson will win her way into many a heart.



SCENE FROM "A PRINCE THERE WAS."

from Europe and remonstrates with for his inebriety. "You used to be a prince before you took that on," remarks his friend. "You want to rough it. Come and be my assistant editor." He

An application on behalf of Arthur Sidwell, of Aigburth Hall Road, Liverpool, for a cinematograph licence in respect of a proposed cinema in Palm Grove, Oxtou a better-class residential quarter of Birkenhead was "turned down" by the borough magistrates last week. The proposed site is at present occupied by premises belonging to the Oxtou Carriage Co.

# C. E. A. NORTH - WESTERN BRANCH MEETING.

## The Insurance of Part-Time Attendants and other Important Matters Discussed.

**M**R. J. H. DOVENER (chairman) presided over the usual monthly meeting of the North-Western Branch of the C.E.A. at Liverpool last week. There was a good attendance of members.

Letters were read from the General Secretary of the parent body enclosing a resolution with respect to certain films being released in the provinces several months after they had been exhibited in the London area. There was also a communication from the General Secretary acknowledging the receipt of applications, with a view to membership of the Association, from the Institute (Ormskirk), the Sefton Park Picturedrome (Liverpool), and the Lyric Super Kinema (Birkenhead.) Further communications from the Head Office were also mentioned, including a copy of a renewal of the terms with the P.R.S., and, further, regarding the film entitled "Trapped by the Mormons."

In reference to the last mentioned matter,

The Chairman said the point was that some members of the Association had reported that there was no certificate to this film when it was first released, but he understood that the certificate had since been issued.

### Admission of the Press.

The Chairman pointed out that it was usual for the delegates to give an account to the branch of the proceedings at the General Council meeting, but for the future it was proposed to issue a report to each member setting forth the business transacted by the General Council. He added that at a recent meeting of the General Council he had brought forward, under a notice of motion, the question of admitting the Press to the meetings of the General Council. He proposed that the Press be admitted, inasmuch as he thought the average exhibitor knew little about these proceedings. The Press were admitted to most of the branch meetings. His motion, in the result, was lost, and it was agreed to have a verbatim report taken and circulated to the members, and also to the Press.

### An Experiment.

Alderman E. A. Trounson (president of the parent body) said many contended that the Association was suffering from the want of publicity of its proceedings. The verbatim report, which it had been decided to have made, was in the nature of an experiment, but the verbatim report was of such a voluminous character that three members of the Council were afterwards appointed to go through the report, which consisted of thirty-eight pages of matter, and they succeeded in "boiling it down." (Laughter.) He did not know what the cost of the report would be, but he considered it highly desirable that every member should be in a position to have a copy every month. It was a far more extensive report than any delegate might be likely to give. There was no question, in his opinion, as to the value of such a report, and it would also be a means of effecting a considerable saving of time at meetings of the branches.

### Good Friday and Christmas Day Licences.

The Secretary read a letter which had been received from the chairman in regard to Good Friday and Christmas Day

kinema licences. The Chairman said he thought they would all agree with him that this was a matter of general interest. Under the present system the magistrates granted Good Friday and Christmas Day licences only a few days before they were required. While they invariably obtained permission to give entertainments on the days mentioned, they were left in some suspense as to whether they would actually get the licence or not.

Mr. Bromilow (Court Picture House, New Brighton), observed that they were given permission to hold Good Friday shows in the Wallasey district, but they obtained a licence for Christmas Day shows at the same time as their annual licence was granted.

Mr. J. Littler (St. Helens) stated that a similar plan was followed at St. Helens to that mentioned by Mr. Bromilow.

### Picture House Assessments.

A letter was read which had been received from Mr. Howard Collins with respect to picture house assessments, and stating that he hoped to give his views on the subject in the near future. In the meantime, Alderman Trounson suggested that if any member was in doubt with regard to the assessment of his establishment, he should pay the tax under protest, and then claim for it to be refunded.

### A Question of Outside Posting.

Mr. Saronie raised the question of his complaint with regard to posters of pictures being advertised in towns some distance away from where the pictures were actually being exhibited. He said the letter from the K.R.S. (which was read by the secretary) did not cover his complaint. He maintained strongly that an outside exhibitor should not have the right to come into his territory and post bills.

The Chairman asked Mr. Saronie to put his complaint fully in writing, and to forward it to Mr. Dudley West, so that the matter might be taken up with the renters.

Mr. Saronie maintained that it was a national matter, and ought to be thoroughly fought out by all exhibitors.

Alderman Trounson said he intended to propose, at the General Council meeting, that a permanent joint council should be elected, composed of renters' representatives, on the one hand, and exhibitors on the other, in order to deal with such questions as this. He said that it would resolve itself into a question of give and take, and he thought that if this could be brought about half their troubles would melt away.

Mr. Saronie promised to act upon the chairman's suggestion.

### Insurance of Part-Time Attendants.

In reference to the insurance of attendants employed in kinemas,

The Secretary reported that he had received the following letter from the district inspector in Liverpool under the Ministry of Health Insurance Department, viz:

Attendants in kinemas, who work in the evenings only from 6 p.m. to 10.30 p.m., making a total of 27 hours per week, are exempted from compulsory insurance health and unemployment—by the Subsidiary Employments Consolidated Order, 1914. Neither health nor unemployment insurance contributions are, therefore, payable in respect of these persons.

(Continued at foot of next page).

# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent.)

## The Kinema Club Carnival—"Way Down East" Success—Mr. Sam Bendon's Bereavement— Help for the Benevolent Fund.

I HEAR that there is likely to be a strong contingent of the Scottish trade present at the Kinema Club Carnival to be held at the Hotel Cecil towards the end of this month. Quite a number of the leading lights in the trade, with whom I have been talking, have already made up their minds to participate in this function, and I anticipate that there will be a large and happy party in due course journeying south to keep up Scotland's reputation.

### Three Weeks.

Right up to the closing night great enthusiasm prevailed over the screening of "Way Down East" at Glasgow's Coliseum Theatre, and, despite the fact that this film was shown for no less a period than three weeks, there were hundreds of people disappointed at being unable to book seats. Glaswegians, as a matter of fact, went wildly enthusiastic over this film, and the excitement among the audience at every performance was well-nigh indescribable.

### A Good Trio.

Congratulations to the Associated First National on opening their new offices at 75-77, Mitchell Street, Glasgow, and I raise my hat to Mr. Shepherd as the gentleman in charge. Mr. Shepherd has associated with him on the staff Mr. W. Arthur (late of Hepworth) and Mr. F. McLaren (late of Fox)—two of the best.

### Sympathy.

I would like to take this opportunity of extending my sympathy to Mr. Sam Bendon (of the Bendon Trading Company)

on the great loss which he has sustained by the death of his wife. The late Mrs. Bendon was well-known and highly esteemed by many of her husband's friends in the Scottish kinema trade, and innumerable messages of sympathy have reached the sorrowing husband from many quarters. Mr. Bendon (of course) is a son of Mr. Prince Bendon, who is one of the "veterans" of the Scottish kinema trade.

### A Helping Hand.

A helping hand was given to the Scottish Kinema Trade Benevolent Fund by a concert held in the Waverley Picture House (Shawlands) recently, as a result of which a goodly sum accrued. Mr. Alexander Howie, the popular manager of the Waverley, secured the services of Miss Bessie Spence (one of Scotland's leading violinists) and Mr. Alexander Macgregor, and from beginning to end the entertainment was a huge success.

### That Tax!

I have just had the pleasure of reading the letter which has been forwarded to all members of Parliament on behalf of the Entertainment Tax Abolition Joint Committee, and I can certainly say (on behalf of the Scottish kinema trade) that this is a hammer which hits the nail right on the head. As far as I can ascertain most of the Scottish members of Parliament have definitely pledged their support as far as the abolition of the tax is concerned, and Mr. Ritson Bennell (the Chairman of the Scottish Branch of the C.E.A.) and others are to be congratulated on the good results of their recent "lobbying" efforts.

(Continued from previous page).

The Secretary had written to the Ministry of Labour Employment Department stating that he understood that cleaners in kinemas were exempt altogether from payment of unemployment insurance, and asking to be informed if this was correct, and, if so, did the employers pay any proportion at all?

To that letter he had received a reply as follows, viz.:

I am to inform you that the Minister recently referred to the High Court for decision the question whether a person employed by a solicitor to clean his office was, or was not, an employed person within the meaning of the Act. The High Court decided that the cleaner in question was not an employed person within the meaning of the Act, being employed in domestic service, and not in a trade or business carried on for the purpose of gain within the meaning of paragraph (b) of Part II. of the first Schedule to the Act. The Judge held that, even if a solicitor were carrying on business, the cleaner employed by him to clean his offices was not employed in his business. The decision of the High Court is final, and it is not possible, therefore, for the matter to be taken any further.

In view of this decision the Minister is of the opinion, as advised, that persons employed to clean theatres and music halls are not now required to be insured, being employed in domestic service, and not in the business of their employers, and being, therefore, exempted from liability by virtue of paragraph (b) referred to above. No unemployment insurance contributions are, therefore, now payable in respect of them, nor are they entitled to benefit when out of employment.

It should be added that, apart from cleaners and charwomen,

whose employment is covered in principle by the High Court decision referred to above, the position of theatrical employees is the same for unemployment insurance purposes as it is for health insurance purposes, i.e., unemployment insurance contributions are required to be paid in respect of all persons for whom health insurance contributions are compulsorily payable.

In the discussion which followed the reading of the letter, it was pointed out that if a person was not working 30 hours a week, but only 29½, no contributions were necessary to be paid in respect of such an employee.

Mr. Bromilow informed the meeting that for eighteen months he had not been paying insurance, but the inspector under the Act had called round and instructed him that he must pay arrears. He asked if he could recover the money so paid.

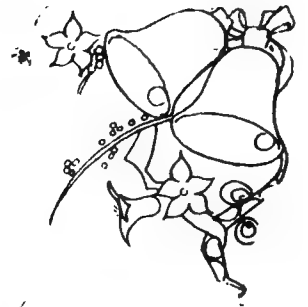
The Secretary: Certainly.

Eventually, on the advice of Alderman Trounson, it was agreed to get Mr. Hart, the solicitor to the Association, to give a legal opinion on the whole matter.

### Operators' Wages.

With regard to the conditions as to wages, etc., governing the employment of operators in picturedromes, the new terms proposed by the E.T.U. were discussed at considerable length. A number of amendments were suggested, and, in the result, it was decided that copies of the conditions be forwarded to each member of the Association, along with an intimation that the matter would be fully discussed again at the next monthly meeting of the branch.

You Must See



# Wedding Bells

What causes Wedding Bells  
 to moan,  
 And wail and dirge and  
 mourn and groan?  
 Perchance, a man who  
 loves the curls  
 That mark his wife from  
 other girls,  
 May treasure them as price-  
 less pearls,  
 And seek to guard 'gainst  
 any vandal.  
 It causes Wedding Bells to  
 sob  
 When wife swears that she  
 will bob  
 her hair; and all his  
 pleasure rob.  
 Alas, she does! And  
 starts a scandal.

A First National Attraction

## Trade Shows



LONDON.—FRIDAY, APRIL 21st,  
NEW GALLERY, REGENT  
STREET, W. 1, 11 a.m.

Manchester.—Tuesday, April 25th,  
Cinema Exchange, 2 p.m.

Liverpool.—Wednesday, April 26th,  
Prince of Wales Picture House,  
11 a.m.

Birmingham.—Sunday, April 30th,  
Futurist, John Bright Street,  
7 p.m.

Leeds.—Friday, May 5th, Cinema  
Exchange, Queen's Arcade,  
3-15 p.m.

Nottingham.—Wednesday, May 3rd,  
Lounge, 11 a.m.

Sheffield.—Tuesday, May 2nd,  
Electra Palace, 11 a.m.

Newcastle-on-Tyne.—Tuesday, May  
9th, Stoll Picture Theatre, 11  
a.m.

Another Delightful

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# THE GENERAL FILM RENTING COMPANY.

## Report of the Shareholders' Committee—Statements in Original Prospectus Described as "Over-Sanguine."

**T**HE adjourned first annual meeting of the General Film Renting (1920) Company, Limited, was held at Winchester House, Old Broad Street, last week.

Mr. Hyam Marks, who presided, said that the meeting held on December 7 last had been adjourned and a committee of shareholders appointed to investigate the affairs of the company and to report to the shareholders. The report of that committee, which had been circulated to the shareholders, severely criticised the present management of the company and he himself particularly. In his opinion that was distracting the attention of shareholders away from the main issue, which was really the reason why the company had got into its present position.

### Over-Sanguine Statements.

He had become chairman of the company in July, 1920, and his one object since then had been to keep the company afloat. The company had been inundated with writs from their various creditors, and the only way that he had been able to satisfy them was by issuing bills which he had guaranteed personally. For that the directors had decided to grant him a commission of 10 per cent. They had had advances from the bank amounting to £40,000, which they had only been able to obtain on his guarantee. If it had not been for that they would be in Carey Street at the present moment. In his opinion the statements contained in the prospectus had been over-sanguine and the enormous profits forecasted had never been realised. He had hoped that the committee would make some constructive suggestion, but nothing of the sort had been the case. They had done nothing but criticise the present management.

### The Committee Criticised.

Mr. Bisgood, a shareholder, said that when the committee

of investigation was appointed it had been in his mind that they would investigate the promotion of the company, but they had not done so. All they seemed to have done was to criticise the present management, and they had not even brought any suggestions to the meeting as to the best thing to be done in the interests of the company.

Several other shareholders spoke in the same strain.

Mr. G. H. Appleton, a member of the committee, said that they had been appointed to investigate the affairs of the company, and to do that it had been necessary that a draft balance sheet for the year 1921 should be in their hands. They had not been able to get that until March 7, which had given them no time to formulate any suggestions of any sort. With regard to the promotion of the company, they were advised that there had been no fraud. He suggested that the report and accounts for the year 1920, now before the meeting, should be adopted, as it was already rather ancient history.

### Question of Reorganisation.

Mr. E. C. Elgood, chairman of the committee, said that the estimates in the prospectus were, to say the least of it, optimistic, but he did not think, in the present state of the law, that anything further could be done in that way. The damnation of the company had been the 78 per cent. administrative charges. With regard to formulating a constructive policy, they had had no time since the accounts for 1921 had been in their hands.

After some further discussion the report and accounts for the year 1920 were carried nem. con.

The retiring directors and auditors were re-elected, and a small committee was appointed to consider the question of reorganisation and future management of the company.

## "COCAINE" FINISHED.

### Topical Subject to be Trade Shown in a Few Days.

**H**ERBERT WILCOX informs us that "Cocaine" is now finished, and will be trade shown in the course of the next few days. Tremendous interest has been shown by exhibitors all over the country, who realise the drawing power of a film which is certain to attract because of its topicality. The film features Hilda Bayley, who achieved such a tremendous success in "Carnival," and with such a capable artiste the film, from an acting point of view, should be a big winner. This is, we believe, Miss Bayley's first appearance since "Carnival," but the big success she made in that picture proved her to be an actress of great ability. She is supported by an exceptionally well chosen cast, and the film direction, in the hands of Mr. Graham Cutts, should make it a very popular feature. The trade show date will be announced in these columns next week.

## NATIONAL PRODUCTIONS BIG CAPTURE.

### Big English Subject to be Handled by this Concern.

**N**ATIONAL PRODUCTIONS have, we understand, made a series of important purchases, the first of which include the first Graham Cutts production, "The Wonderful Story." This essentially English subject, from the pen of one of our foremost novelists, Mr. I. A. R. Wylie, is the first photoplay produced by Mr. Graham Cutts, so well known as one of the ablest showmen in the business. Critics who have been privileged to see this production unhesitatingly pronounce it as one of the finest English photoplays, and National Productions, who have secured the exclusive rights, are to be congratulated upon securing such a fine subject for their first release.

We understand that this enterprising company has made a number of other purchases, particulars of which will appear in these columns in due course, but wideawake showmen would do well to keep an eye on this concern, which is evidently out to give them "the goods."

BRITISH EXHIB  
 pres  
 ALMIRANTE

# A SIREN

Love is to man a thing  
 apart,

'Tis woman's whole existence

A Superb story of a woman  
 whose beauty fascinated men  
 to their doom

A picture of absorbing  
 interest and wonderful  
 settings

No padding — story  
 continuous throughout

## BRITISH EXHIBI

S. G. Newman, Managing Director  
 8 & 9, Long Acre, London, W.C.

ITORS FILMS, L<sup>TD</sup>

ent

MANZINI

11

'S LOVE



# TRADE SHOWS:

## MANCHESTER:

Futurist, Peter Street, on Tuesday  
April 25, at 11 a.m.

## LEEDS:

Cinema Exchange, on Wednesday  
April 26, at 10-40 a.m.

# TORS FILMS, L<sup>TD</sup>

*'Grams: Exhibifil, Rand, London*  
*'Phone: Gerrard 6364 & 6365*



By Showing,

# ELAINE HAMMERSTEIN

in

## "THE GIRL FROM NOWHERE"

The Second Selznick Picture Released by Pathe.

Trade Show: New Oxford Theatre, Tuesday April 25, at 2-30 p.m.

**PATHE FRÈRES CINEMA LTD., 84 Wardour Street,**  
 London, W.1. and Branches.

# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## The Beautiful Gambler.

An out-West drama, in which fire, gambling, and a murder trial figure.

**G**RACE DARMOND, as a gambler's daughter, who, in order to save her father's home, after many refusals, marries the proprietor of an out-West gambling den, has a difficult part, which she carries out with convincing steadfastness. Into the crowded saloon comes Miles Rand, a city youth, expelled by Judge Rand from his home because of care-



SCENE FROM "THE BEAUTIFUL GAMBLER."

less habits and insubordination. The proprietor (Kirk) using his young wife's beauty as a decoy for the gamblers, sets her to relieve the croupier at the gambling table. Upon Miles's approach she refuses to allow him to play, thus incurring her husband's wrath, and incidentally securing her dismissal to her room. Meanwhile, Miles having had a run of luck, goes up to his room with his roll of notes, but hearing sobs from the room opposite, crosses and discovers Molly sobbing before a tiny altar, above which hangs the portrait of her dead mother. Kirk's croupier, sent by his master with a revolver to extract the money from Miles, is disarmed, and on his return is ill-treated by Kirk and dismissed. In revenge he fires the saloon.

Believing Kirk to have met his death in the fire, Molly marries Miles, and the latter makes good under her influence, but two years later Kirk reappears, gains access to her room, and upon Miles's entrance the two quarrel. Meanwhile, a figure without has ascended the fire escape, and, killing Kirk with a revolver shot, and throwing the revolver into the room he disappears. Kirk is dead, and there follows Miles Rand's trial for murder. Anxious to save his wife from scandal he refuses to answer questions, and the case looking very black against him, Molly professes that it is she who has killed Kirk. At the last moment Kirk's former croupier confesses himself as the murderer, and the trial is quashed.

Molly is at her best in the scene in which she pleads to be allowed to tell the Court her part in the affair, and the trend of the picture at this point brings out the tragedy of her position very effectively. The rough and tumble of the struggle with Kirk's hirelings supply excitement, and the dimly seen confusion consequent upon the fire also contributes its part. Miles Rand's tipsiness just failed to be effective owing to the actor's self-

consciousness, and his sudden sobriety when his father threatens to expose him was too quickly achieved to be believable. With the following scenes there was nothing to criticize.

"The Beautiful Gambler" was trade shown last week by F.B.O.

## The Oath.

Miriam Cooper makes a charming Jewess in adaptation of W. J. Locke's "Idols."

**A** PRODUCER setting to work to screen Mr. Locke's work labours under an enormous disadvantage, for no one can deny that the success of the eminent author's novel is derived as much from his deft and delicate phrasing as from his plot; indeed, in some cases, stripped of Mr. Locke's elegant phrases, the plot would appear very meagre. This is not so in "Idols," an adaptation of which was presented last week at a trade show by Associated First National, under the title of "The Oath," for, if anything, the central incident of the plot demands most careful handling to make it convincing. Clever actress as Anna Q. Nilsson is, and hard as she strives to carry through the part of a woman perjuring herself and sacrificing her reputation and that of her husband to save a friend from execution, the middle of the picture giving the court scene undeniably "sags." A close view of the prosecuting barrister does not help either.

Miriam Cooper makes a very charming Jewish girl, Minna, who marries a Gentile, Hugh Colman (Conway Tearle), unknown to her father, to whom Hugh owes money. After a few days she demands that her father be told, but the old man's refusal



MIRIAM COOPER IN "THE OATH."

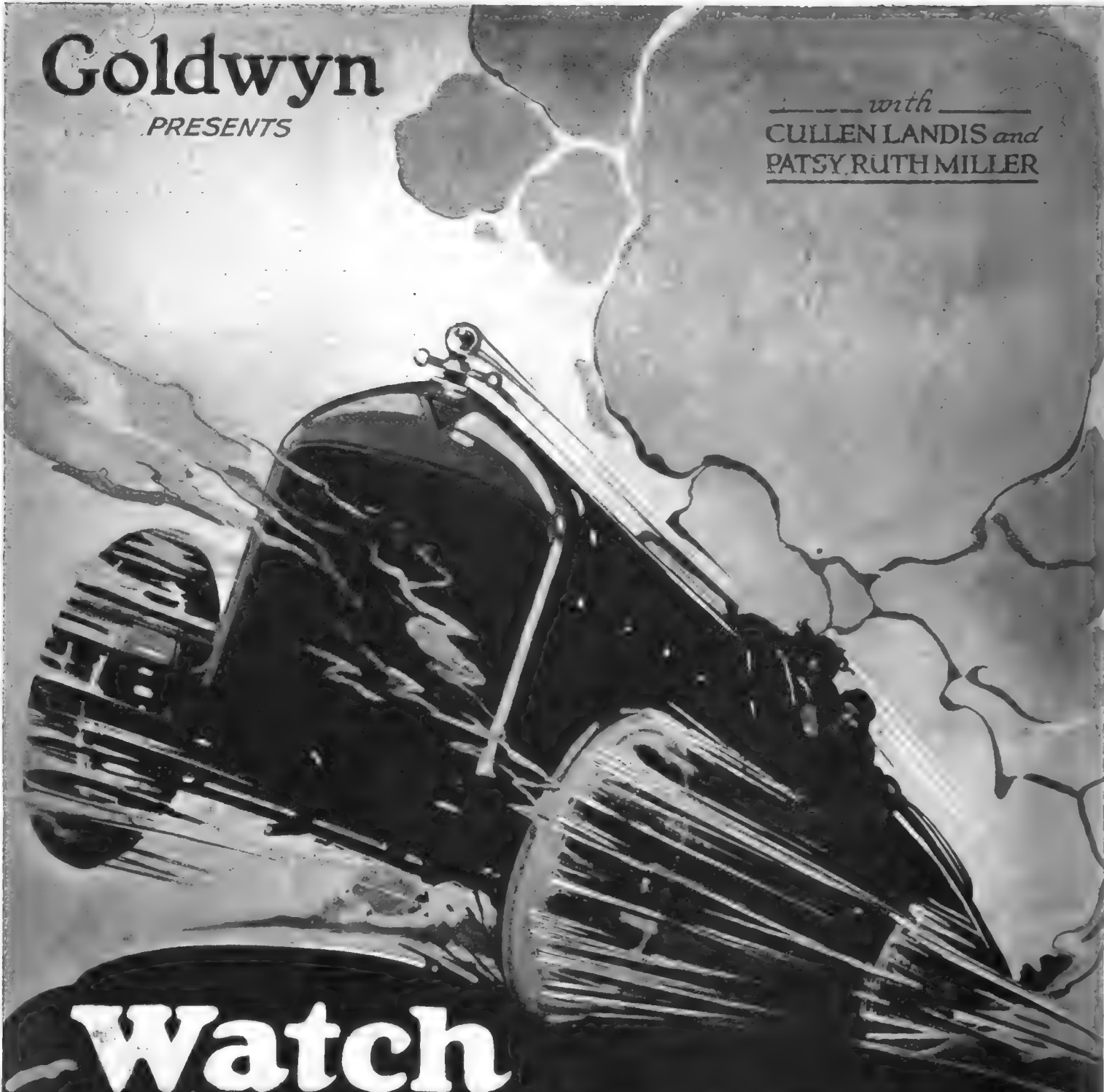
of his daughter to one not of his faith cuts Hugh short with only his love for Minna told. Thinking Hugh to be ashamed of the marriage, and jealous of Hugh's friendship for Irene (Anna Nilsson) his friend's wife, she exacts an oath to keep the marriage secret, and will not release him, when, her father having been murdered, the confession of being with her on the night in question would save him. Irene's confession saves him, but breaks up the lives of the four, only to be reunited by Minna's confession to Irene's husband shortly before the close.

If one can be brought to believe that a woman would perjure

# Goldwyn

PRESENTS

with  
CULLEN LANDIS and  
PATSY RUTH MILLER



# Watch Your Step

## A Goldwyn Picture

London Trade Show, Shaftesbury Pavilion, Thursday April 27, at 11 a.m.

## FILM REVIEWS OF THE WEEK—Continued

herself as Anna does, even with the end in view of saving a loved friend, then the three sections join together and make a strong play, for the early scenes are well designed and in the later ones, although Minna harassed is not so well acted as Minna placid or petulant, the confession is skillfully effected. There is one blemish, however, of greater or less importance, according to the point of view. The oath to maintain secrecy is made by clasping hands over—an English Bible issued by the University Press! Supposing for a moment such a Bible existing anywhere in a Jewish home, would a Jewess, rigidly reared, swear an oath, even with a Gentile, upon a Bible containing what is known as the New Testament? Whether or not she would see a man whom she had loved condemned, when her word could have saved him, is yet another question.

### A Man's Home.

Film with little action provides Faire Binney with a charming lover's part of which she makes the most.

THE first of the Selznick pictures released by Pathé Frères, "A Man's Home," was exhibited at a trade show at the London Pavilion last week. It is a play in which the sub-titles are many and frequent, as it has comparatively little action; in fact, many of the scenes are much in the nature of tableaux. This is due to the fact that the plot necessitates a lot of explanation, which is carried on by dialogue.



SCENE FROM "A MAN'S HOME."

Following a brief introduction to Frederick Osborn, a self-made business man, of Toledo, U.S.A., whose wife is in Atlantic City "seeing life" with undesirable friends, the love story of the Osborn's daughter is introduced, with Arthur Lynn's request for the daughter's hand. Lucy is most attractively interpreted by Faire Binney, in whose acting it was impossible to find a flaw. For such an actress it ought to have been possible to provide a more convincing lover, for although the action makes little demand upon him, what small opportunity he has does not seem to be made the best of. Cordelia Wilson, on the other hand, with whom he has earlier had an "affair," plays her part with conviction, and her arrival at the Osborn's house, with her supposed brother, upon the invitation of Mrs. Osborn, who is unaware of their character as blackmailers, quickens the movement of affairs. Her recognition of Arthur Lynn, Lucy's fiancee, who has already told Osborn of his youthful escapade and its price, gives the shady pair an opportunity for a further blackmail operation, but in the end Lucy's youthful innocence causes Cordelia to renounce the attempt.

Recorded in cold print this seems highly improbable, but Lucy's charm and Cordelia's regrets are so well interpreted that no strain is placed upon one's credulity. With the attempt of Jack to secure Frances Osborn's pearls as the price of her silence regarding a former scandal, and Osborn's thrashing and expulsion of Jack, the play closes with the resolution of Osborn and his wife to convert what has been their house into their home.

Exhibited as a contrast with a film in which there was plenty of action, "A Man's Home" should do well.

### Strength of the Pines:

A drama set in Oregon timberland, where a lightning flash brings to light a stolen deed, and restores rightful ownership.

IT is the weakness rather than the strength of an individual pine in the Oregon forests, shivered by a lightning flash, that provides a happy ending to this play, trade shown last week by the Fox Film Co. Within a cleft in the fallen tree Bruce Duncan (William Russell) discovers the deed that restores to Linda, his supposed sister, the valuable land filched from her by the murder of her father and his friend. Simon Turner, whose family had achieved this, and now by terrorism seek to exclude all from the territory, wishes to marry Linda,



SCENE FROM "STRENGTH OF THE PINES."

whom he had kidnapped from the Orphans' Home when a tiny child, soon after Bruce had been removed for adoption by a millionaire.

Elmira Ross, an old woman, whose little son Abner had been killed by the Turners, had by persistent inquiry for Bruce Duncan of all who passed her way, eventually conveyed the news of Linda's whereabouts to Bruce in his city home. Bruce's immediate departure for Oregon, the opposition of the Turners who warn him off, his discovery that he and Linda are not brother and sister, but children of murdered friends, and a raid on Linda's hut during a thunderstorm provide plenty of incident, while the introduction of "the Killer," a beast of prey playing an important part, brings in a touch of wild nature that is refreshing. The deed recovered, the Turners outwitted, Bruce and Linda set forth to more civilized parts to celebrate their wedding.

"The Strength of the Pines" is a film that will be generally popular.



**ANOTHER FINE  
SOUTH AFRICAN DRAMA!**



**AFRICAN FILM PRODUCTIONS, LTD.,**  
PRESENT THE FILM VERSION OF

**SAM'S KID**

THE WELL-KNOWN STORY BY  
**F. E. MILLS-YOUNG,**  
(Author of "THE BIGAMIST," Etc., Etc.)

*The Cast Includes*  
**HAYFORD HOBBS, M. A. WETHERELL DICK CRUICKSHANKS**  
AND  
**GERTRUDE McCOY.**

Directed by **LEANDER DE CORDOVA.**

**PROVINCIAL TRADE SHOWS :**

**LIVERPOOL:** Scala, April 24, 11 a.m.      **LEEDS:** Kinema Ex., April 26, 2-15 p.m.  
**MANCHESTER:** New Kinema Ex., Ap. 28, 12 noon.      **SHEFFIELD:** Tivoli, May 10, 11 a.m.  
**BIRMINGHAM:** Futurist, May 21, 7 p.m.



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# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

## New Kinema in Norton Street—Opening of the Trocadero—K.R.S. Fusion— Assisting the Small Exhibitor.

I AM in a position to be able to state that there is a movement on foot having for its object the construction of another large kinema palace in the centre of Liverpool, to be called the Elite. The site of the projected new building is in Norton Street, adjacent to London Road, and admirably served by most of the local tram services. The architects have already prepared plans, which provide for a spacious building affording ample accommodation for one thousand persons. Special features are to be made of well-lighted and tastefully decorated and luxuriously furnished waiting-rooms. The prospectus will be published shortly.

### The Trocadero's Opening Show.

Speaking of new picturedromes reminds me that the latest acquisition to the kinema resources of Liverpool, viz., the Trocadero, in Camden Street, was opened on Thursday of last week. The manager of the new venture is Mr. W. B. Iles, who comes to Liverpool from Taunton with an extensive experience of film and theatrical matters. For the first week the proprietors and manager of the new venture showed commendable enterprise in advertising as the opening attraction the first run in Liverpool of Fox's super-picture, "Queen of Sheba." All success to the Trocadero and its courteous manager.

### Walturdaw's New Enterprise.

F. P. Maynes, on behalf of the Liverpool house of Walturdaw's, had two interesting trade shows last week, at the Futurist, of the film, "Their Compact," featuring Emmy Wehlan, and at the Palais de Luxe on Friday of the picture, "Miss Robinson Crusoe," in which the star artiste is Francis X. Bushman. For yesterday Mr. Maynes had arranged a trade screening at the Palais de Luxe of Anne Little in "Under Handicap." The last-named film comes to the provinces with a big reputation earned during the course of an extensive Metropolitan run. By the way, the accessories department of Walturdaw's Liverpool establishment, over the destinies of which Godfrey Earnshaw presides with unflinching urbanity, is experiencing an almost unprecedentedly busy time at present. While there I was shown some remarkably ornate and artistic specimens of electric globe shades in different shapes and sizes. These are indeed a cheap line, and are being seized upon with avidity by proprietors and managers of kinemas who realise their value. In fact they have already been introduced with satisfaction to all concerned in many of the leading picturedromes on both sides of the Mersey.

### Arthur Leslie's Possible Move.

I chanced across Arthur Leslie the other day. He was "merry and bright" as ever, and in the course of a short chat told me he may have an interesting announcement to make within the next week or two, being at present in negotiation with a well-known film renting firm with a view to joining their staff.

### Famous-Lasky's Successes.

I found Famous-Lasky's staff—and it is a numerous one—fairly "up to the eyes" in it when I called at their establishment in Dale Street the other day. A chat with their Liverpool manager, Auguste Denton, elicited the intelligence that they had a successful trade show at the Futurist of the Paramount picture, "Moran of the Lady Letty," featuring Dorothy Dalton. There was also screened at the same trade show another of the

popular Broadway comedies in which Famous-Lasky's are specialising at the present time.

### K.R.S. Fusion.

I hear it is extremely probable that as the result of recent happenings (to which I made allusion a few weeks ago) there will be a fusion of the Liverpool and Manchester centres of the K.R.S. Also that it is probable the secretary of the joint body will be Mr. F. Collinson, and that the other executive officers will be appointed at a meeting to be convened shortly, but as to whether it will be held in Liverpool or Manchester I am not yet in a position definitely to state.

### Assisting the Small Exhibitor.

Will Baines met me with a pleasant smile, despite the heavy rain which was in evidence outside, when I paid him a call the other afternoon at the offices in Dale Street of the Premier Services, Ltd. He informed me that the firm's recent purchases, which included both comedies and new features, are finding a quick and extensive market in all parts of the territory. "It is our intention shortly to effect further heavy purchases, and it will be our aim to assist the small exhibitor particularly in every possible way with a view to him doing a gratifying business during the usually lean summer months, when out-door attractions appeal much more strongly to the popular taste than indoor amusement."

### Stoll's Trade Shows.

Tom Griffin, on behalf of Stoll's, had a trade show the other day at the Palais de Luxe of their production, "The Peacemaker," which was enthusiastically received by the many exhibitors present, as also was a projection of the two-reeler which promises to become a popular favourite, "Beauty and the Beast." This film features Guy Newall, and has been already booked by the North-Western Film Booking Agencies' Circuit for screening at the eight halls they operate in Liverpool and district. On the 24th inst. Tom will trade show the Stoll production, "The Little Brother of God," founded upon a work by Leslie H. Gordon.

### Forthcoming Attractions.

Ernie Colton was giving me, when I chanced across him the other day, some interesting particulars as to forthcoming attractions which the Associated First National Pictures intend to place on the market. These are "The Oath," featuring Miriam Cooper; "Wedding Bells," in which the principal rôle is sustained by Constance Talmadge; "Bob Placer of Hampton," a Marshal Neilan production, in which the star artistes are Wesley Barry and Marjorie Daw; and "Masquerade," featuring George Walsh. Ernie further informed me that it was intended to have trade shows of the films named weekly on Wednesdays, in the order in which they are specified, at the Clayton Square Picture House, commencing on the 19th inst. with "The Oath."

### Death of Frank Weston.

It is with extreme regret I have to announce that Frank Weston, managing director and licensee of the Cosy Cosmo Picturedrome, Wallasey Village, passed away at his residence, New Brighton, last week, as the result of a serious illness with which he was seized about three weeks ago.

# TRILBY

## AN APOLOGY TO KENELM FOSS, ESQ.

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**W**E GREATLY REGRET having included in our one-reel series, "TENSE MOMENTS FROM GREAT AUTHORS," an excerpt from "TRILBY," by George du Maurier, the film rights of which we now learn are the property of Mr. Kenelm Foss.

We understand that Mr. Foss is himself shortly producing and issuing a SIX-REEL SUPER PRODUCTION of this subject, and we sincerely trust that our abbreviated version has merely whetted the Public's appetite for Mr. Kenelm Foss's full length Picture.

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# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

## A Stay-at-Home Holiday—The Tarzan Feminine—A Vogue in Pathos—Popular Offerings.

**T**HIS has been a quiet week in Yorkshire. The holiday period is always restful from the renters' viewpoint, and this has been no exception to the rule. Indeed, things have been quieter than usual. The holiday spirit got abroad in good time and most renters literally shut up shop until late in the week. On the renters' side this will have been the quietest week of the year.

The exhibitors' returns for the week will not yet be complete, but they will probably prove to be fairly good, though not what they used to be. The variable weather and the shortage of money rendered Easter largely a stay-at-home holiday this year, and from this fact the picture houses should have benefited, although the industrial depression is forcing economy in many homes.

### "A Female 'Tarzan'."

A notable success among recent trade shows has been the Pearl White "Virgin of Paradise" production. The rôle has been aptly described as "a female Tarzan" and among exhibitors that appellation will win attention. The picture shows Pearl White as a primitive and later in civilisation, where humour has its chance. Impressions left here are favourable, and there is no doubt that the picture will prove a successful attraction when it is released.

### "A Man's Home."

Pathos has had a pretty good show of late. "The Old Nest"

and "Over the Hill" have been much in the eye. Now comes a Pathé contribution to the sob stories, viz., "A Man's Home." I am told that it will stand out prominently in the current Pathé program and this is saying a good deal, for the Coogan "My Boy" and Hutchinson serial have been winning all along the line.

### Popular Offerings.

Other successful fare on offer just now includes Granger's "Esop's Fables" those cheery little subjects that come as something new at a time when novelty is needed.

The "Serenade" picture presented by Associated First National has also made a hit. If this is the standard to be set by A.F.N.P., the films from this quarter are going to figure prominently in 1923 fare. Popular offerings also include the Short Features offered by Ideal, which are likely to enjoy a merry run.

### "Sam's Kid."

Kilner's Exclusive Films, Limited, announce trade shows of the African Films Production "Sam's Kid," at the Kinema Exchange, Leeds on Wednesday, April 26, at 2-15 p.m. This picture, based on a story by F. E. Mills Young, has an all-star cast, including such popular names as Hayford Hobbs, M. A. Wetherell, Dick Cruickshanks, and Gertrude McCoy.

# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

## "Queen of Sheba" Breaks Records—Mormon Films Doing Splendid Business—First National's Local Traveller—Notes from the Renters.

**T**HE Fox Company's picture, "Queen of Sheba," has had a most successful fortnight's run at the Queen's Hall, Newcastle, where the management state that it has broken all previous records for the hall, large queues having waited for long periods outside the building nightly. The success is in a large measure due to the manner in which the film has been advertised. Sandwichmen garbed in Eastern costumes have paraded the streets, and another in the robes of a herald on horseback has also been greatly in evidence.

### Comedies Going Strong.

The feature of the business at the offices of Triangle Plays during the week has been the demand experienced for the new sets of Snooky and Monty Banks comedies recently to hand.

### Breaking Records.

The Mormons is a topical subject in the territory at the moment, and anything appertaining to the doings of this sect is eagerly studied. In view of this, it is small wonder that Mr. George Gruby, the manager of Walker's Pictures, Ltd., reports that the picture, "Trapped by the Mormons," is breaking all records. He also states that he has had many inquiries for "Treasure of Heaven."

### F.B.O. Business.

Mr. Sidney Wynbergen, the local manager of F.B.O., has nothing to complain about in respect of the business he is doing at the present time. "The Fox" and "Hearts Up" have gone extremely well. Two new serials, "Across Two Continents" and "Do or Die," are also being handled by this firm.

### Staff Addition.

Mr. Johnny Walker, the manager for the First National Films, informs me that Mr. C. Posner, who was formerly with F.B.O., has joined the First National in the capacity of traveller for the territory. As far as films are concerned, Mr. Walker informs me that "The Song of Life" has proved a very successful proposition. Another interesting picture that has just come to hand is "The Serenade," featuring George Walsh.

### Walturdaw Accessories.

The chief item in connection with Walturdaw's is the activity of the accessory department at the present time. In addition to the ordinary demands the firm is busily engaged on a contract for the complete fitting out with accessories of a hall at Whickham.

# Covent Garden's Overnight Sensation

Presented by  
WALTER WANGER

## LOUISE GLAUM

IN

# “ LOVE ”

### Daily Mail.

#### Good Film and Notable Music.

“Love,” which is being shown this week at Covent Garden, is an A.P. picture possessing great dramatic qualities, great strength, and a very considerable human interest—especially perhaps to women. . . . Louise Glaum plays the leading rôle, and very well, too. . . . “Love” is a picture which it were certainly a pity to miss seeing.

### Daily Express.

#### Empress of Film Emotions.

The cave man theme, allied to the spectacle of feminine virtue trembling in the social balance, has never been more successfully exploited than in “Love.” Mr. J. Parker Reed’s glittering confection of social contrasts, which features Miss Louise Glaum, and is now presented by Mr. Walter Wanger at Covent Garden. Miss Glaum, who has been seen here in such films as “Sex” and “Sahara,” has been called an “empress of emotion.” It seems to be a comprehensive description. . . . “Love” is a spicy dish of mixed emotions.

### Evening News.

#### A Covent Garden Program that will appeal to all tastes.

If you take your films seriously by all means be in time to see Louise Glaum in “Love,” a film drama built on the sound principles of a loveless marriage, a sweetheart who returns rich but too late, business on Wall Street, a motor smash, and a fair sprinkling of babies and animals. . . . The human appeal of the unfortunate heroine should make it a great attraction.

### Morning Post.

“Love” is a very good example of the amazing skill that the American producer displays in staging. He is prodigal in producing scenes, extravagant in thinking out situations and illustrating them, and meticulous in his care for detail. . . . Neither money nor pains have been spared to create the correct atmosphere. The producer set out to provide extravagance, and never made a mistake.

### Pall Mall Gazette.

Covent Garden has been showing during the past week a magnificent film entitled “LOVE.”

### Daily Mirror.

Clever acting by an eight-year old child, a vividly realistic motor smash, and an elaborately staged cabaret scene are features of the new film, “Love.”

### Daily Telegraph.

. . . The leading rôle remarkably well played by Louise Glaum.

### Westminster Gazette.

Picture . . . lifted by the excellent acting. . . . There is a big thrill towards the end of the film, when a motor-car with its occupants topples over the cliff.

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# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**A Promotion—The Kiddies' Coppers—New F.B.O. Serial—Butcher's Latest—An Outstanding Trio—  
"Ideal" Novelties—A Vitagraph Par.**

**A**FTER controlling the Springfield Picture House, Birmingham, for the past eight years, Mr. Harry Deyce has relinquished his position as manager in order to devote his whole energies to the exploitation of the Reflector screen, of which he is the inventor. His successor is Mr. G. H. Reynolds, who has for several years past been chief electrician at the Birmingham house of the P.C.T. Prior to coming to the Midlands, Mr. Reynolds held a similar position at Aberdeen and Glasgow.

## The Kiddies' Coppers.

Two Birmingham children have been reprimanded by their teachers for spending their coppers in going to the pictures instead of contributing to a presentation and the missionary box respectively. The incidents have resulted in a newspaper controversy, in which Mrs. McDonald, wife of Councillor McDonald, pointedly asks if the teacher in question suggests that the children should deny themselves educational entertainments in order to show tangible appreciation to a retired mistress. "Times are very bad, and the alternative hard. I think the teacher was indiscreet to intervene in matters outside her authority, and on reflection will no doubt admit her mistake," concludes Mrs. McDonald.

## New F.B.O. Serials.

Mr. J. I. Norfolk, of F.B.O., reminds exhibitors that exclusive pictures of the English Cup Final will be included in the Topical Budget. He is now offering a highly interesting four-episode wild animal hunting picture, which will be released in September next, and also an exciting new serial in "Across Two Continents," starring Marie Waleatup. Mr. Norfolk hopes shortly to announce particulars of a series of twelve special features, while one long another Eddie Polo serial, "Do or Die," will be on offer.

## Butcher's Latest.

Mr. Leo Edgar, of Butcher's, reports an exceptionally good list of bookings for his latest Violet Hopson feature, "The Scarlet Lady." In a few weeks' time he will send out invitations for "When Greek Meets Greek," which also features that popular artiste.

## An Outstanding Trio.

Midland exhibitors manifested a keen interest in Mr. J. J. Cooper's Futurist trade show of the Famous-Lasky production, "Moran of the Lady Letty." As he put it, "They seem to have received a strong tip from the London trade show not to miss it." He has little fault to find with the business which is accruing on "The Sheik" and "Three Live Ghosts."

## Ideal Novelties.

That Ideal novelty, "The Runaway Express," is bringing Mr. Harold Boodson some highly gratifying reports from all over the Midlands. To-morrow (Sunday) evening Mr. Boodson will give exhibitors attending the Scala, Birmingham, the first selection of the Ideal Co.'s series of short features. This series of two-reelers covers a wide range of subjects, and exhibitors should find a perusal of the artistic booklet issued in connection with them both interesting and profitable.

## A Vitagraph Par.

The Vitagraph trade show of the Jean Paige feature, "The Prodigal Judge," at the Futurist on Wednesday next will be preceded by a special Harry Simon comedy entitled "The Show," in which that laughter-maker is assisted by a whole revue company. He hopes shortly to provide exhibitors with full particulars of Vitagraph's new program, which will contain eight productions, starring the company's leading artistes.

## Briefs of Interest.

Mr. A. Braithwaite (General Film Renting Co.) announces that the reissued "Auction of Souls" is open for booking in the Midlands.

The new King's Theatre, Blackheath, is nearing completion.

Efforts are being made to complete the reconstruction of the Hockley Picture House, Birmingham, in time for opening early in October.

A portable cinema licence has been granted by the Redditch Justices to Mr. E. Mole, formerly manager of the Public Hall Picture House. This enables Mr. Mole to tour the villages surrounding the needle town.

**696789A**

## KINEMA MANAGERS SUMMONED.

### Patrons Under Ten During Measles Epidemic.

**A**T the Bradford City Court last week, Thomas Jerome, manager of the Olympic Picture House, was summoned for permitting a child under ten to enter the place in contravention of the conditions of the licence.

Mr. W. H. Leatham, prosecuting, explained that some time ago there was an outbreak of measles in the Lilycroft district, in consequence of which the Lilycroft Infant School was closed on the instruction of the Medical Officer of Health. The picture house in question was not more than fifty yards from the school. Inspector Margerison served a notice upon the licensee stating that no child under ten years old should be admitted to the picture house.

On March 8 the inspector visited the premises and saw the notice posted up. On looking round he saw two boys apparently under ten years. It was found later that one was eight years old and had been taken there by the other one, who was fifteen.

Defendant said that the lads had told the attendants they were over ten years old. He had taken every precaution to conform with the regulations.

He was ordered to pay 4s. costs.

Smith Lord, the manager of the Coliseum Picture House, was also summoned for a similar offence, and Esther E. Barker, 5, Beamsley Street, was summoned for aiding and abetting.

It was stated that the female defendant took her boy to the picture house, and told the other defendant that he was over ten.

Mrs. Barker was ordered to pay 5s. costs, and Mr. Lord 4s. costs.

# PROVINCIAL PRODUCTIONS

*Present Another  
Perfect Picture:*

# The Unwritten Code

*A Faultless Feature Film with  
SHIRLEY MASON and  
MATT MOORE in the  
Principal Roles.*

## TRADE SHOW:

The Kinema Exchange, Orme's Buildings, Parsonage,  
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TUESDAY, APRIL 25, at 12 noon.

**THE SILENT BARRIER**, which the Trade Voted a  
Sure Winner, has a worthy successor in this fine film.

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# GLEANINGS FROM THE WEST.

(By our Bristol Correspondent.)

**Success of "The Queen of Sheba"—New Gloucester Manager—Theatre Employee's Sudden Death—  
Film Man's New Post—Ideal's Short Stuff—"Scarlet Lady" Going Strong—  
Pathe Shows "My Boy."**

**T**HE great Fox film, "Queen of Sheba," was a big success at its first exhibition in Bristol, crowds attending each performance at the Triangle, where it ran for a week, which goes to prove that despite the slump an outstanding film, given proper publicity, will still draw the people to the cinemas. Mr. Harris tells me that he has secured the first run for Bristol of several other big productions, including "Atlantide" and "The Glorious Adventure."

### New Gloucester Manager.

I hear that Tiny Richardson has been appointed to the management of the Theatre de Luxe, Gloucester, which is now due for reopening after alterations. Mr. Richardson is a well-known figure in the West, where for a couple of years he acted as Bristol manager for Ideal Films; leaving about the middle of last year, he went in the exhibiting side of the business, taking charge of a London house. After that he had a brief sojourn in Scotland, and then came back to the West as representative of United Kingdom Photoplays, Ltd.

### Theatre Employee's Sudden Death.

Patrons of the Lyceum, Taunton, were shocked to hear of the death of Albert Sheppard, one of the oldest employees at the theatre, which occurred suddenly after he had returned home from the hall. The deceased, who was well known in

the town as "Darkie" Sheppard, was 70 years of age, and had been connected with the Lyceum from its opening.

### Film Man's New Post.

I understand that Mr. Ewins, who has been acting as West of England representative for Regent Films, has been appointed to the managership of the company's Cardiff branch. Mr. Ewins was for some time with the General Film Renting Co., representing them in the West country.

### Ideal's Short Stuff.

Mr. A. E. Barnett, Ideal's local manager, has arranged a special show of short features for Sunday, April 30, at the Castle Street Kinema, when he will screen a selection of two-reel dramas and comedies and some one-reel novelty and nature films. At the same time he will also show "Shirley," so that the program being a long one, about 15,000 feet, he will be glad if exhibitors will be in their places at 3 o'clock sharp, the time at which the show is due to start.

### "Scarlet Lady" Going Strong.

Mr. L. Satchwell tells me that he is doing first-rate business with "Scarlet Lady" in the West of England, the majority of leading halls in the territory having booked the film. Mr. Satchwell is now looking forward to the next great Butcher offering, "When Greek Meets Greek," featuring Violet Hopson and Stewart Rome, which will be trade shown in June, and is already exciting interest in exhibiting circles.

### Pathé Shows "My Boy."

The Bristol trade show of "My Boy" was held at Castle Street to an appreciative audience. At the same time four episodes of the serial, "Hurricane Hutch," were also shown.

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## NO GOOD FRIDAY PICTURES AT BARROW-IN-FURNESS.

**M**UCH dissatisfaction was expressed by the public at the decision of the Barrow magistrates not to allow cinema performances on Good Friday. As it happened it was a dimly wet day, and had the picture theatres been allowed to open the proprietors would have gained some much-needed benefit in these lean times, while the public generally, and especially the kiddies, would have appreciated the opportunity of indoor amusement.

The narrow-minded Justices have come in for some sharp criticism, and before next Good Friday there is to be a special meeting of the magistrates to take the question into consideration. I am told that the decision was by no means unanimous.

### The New Gaiety.

The new Gaiety Picture Theatre in Tangier Street, Whitehaven, was opened on Saturday by the Mayor of the borough, and every seat was booked some days before the official opening, the proceeds on the first day being handed over to local charities. Mr. William Gibson, formerly manager of the Theatre Royal, Whitehaven, and lately connected with the Teignmouth Palace, has been appointed manager.

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JOHN M. STAHL PRODUCTION

# "The Child Thou Gavest Me"



THE WOMAN WHO WED WITH A LIE ON HER LIPS.



THEY TOOK YOU FROM ME—BUT THEY'LL NEVER DO IT AGAIN."



AT LAST THE HUSBAND'S SUSPICION TURNED ON HIS BEST FRIEND.



"I SAID I'D FIND THE TRUTH—AND NOW I HAVE. THAT'S THE MAN!"



with a REAL All-Star Cast headed by  
*Lewis Stone, Barbara Castleton*  
*William Desmond, Dick Headrick*  
Directed by *John M. Stahl*

*Just a child who brought sadness and gladness into three hearts.  
Just a mother who brought love and a secret into marriage.  
Just a friend who loved them both in his own way.  
Just a husband, seeking revenge and finding retribution.*

**AS BIG AS IT'S AMAZING.**



# THE TRADE IN WALES.

(By our Cardiff Correspondent.)

## The Lord Mayor's Gratitude—"Way Down East" for Newport—Exchange Manager and Billiards—Probable Kinema Transfer—Among the Renters.

**T**HOSE exhibitors from the mining valleys of Wales who have been so badly hit by trade depression for such a long time are still hoping that ere long conditions will improve. Over Easter, however, they found little improvement in business, for people from the colliery districts came in to the bigger towns of the Principality in thousands. It brought relief to the Cardiff, Swansea, Newport, and Merthyr kinemas, but gave a severe blow to the valley exhibitors.

### Lord Mayor at the Exchange.

The cheque for £200 which was the result of the recent kinema carnival is to be presented to the Lord Mayor of Cardiff, for his City Distress Fund, at a gathering to be held at the Kinema Exchange on April 26. His lordship has written expressing deep appreciation of their good efforts, and is to attend in person to add his testimony to a movement that was one of the most outstanding successes in the trade's history down here. Arrangements are being made by Stanley Edwards, the Exchange manager, and his committee to give the Lord Mayor a warm welcome. There is to be a banquet, a number of speeches are to be delivered, and a musical program is being arranged.

### "Way Down East" for Newport.

A. Friedman and A. Cohen, of the Tredegar Hall, Newport, have booked "Way Down East."

### Mr. Edwards and Billiards.

The Welsh Billiards Association held their annual dinner at the Kinema Exchange, Cardiff, last week. The secretary is Mr. Stanley Edwards, who has put as much energy into his duties in that connection as he has put into the work as manager of the Cardiff Exchange. Warm tributes to his devotedness were paid at the Association dinner, the chairman remarking that they were lucky to have a gentleman of such keen business tact as Mr. Edwards.

### A New Cardiff Manager.

Jack Wilson has just taken over the management of the Clifton Street Kinema, Cardiff. He was formerly with Walturdaw in South Wales, and knows the business from A to Z. He has the best wishes of many friends, and should do well in his new post.

### Cardiff Kinema to Change Hands.

It is on the boards that the Olympia Kinema, Queen Street, Cardiff, will shortly change hands. The rumour was freely discussed at the Exchange last week, but the name of the purchaser was not announced. The Olympia has been in existence for many years, and is one of the most popular picture halls in the Principality.

### Swansea Transfers.

The Swansea Licensing Committee last week consented to the transfer of the music and dancing licence of the Albert Hall, Swansea, from G. Phelps to Nat Dix, and that of the Palace to Fred Carpenter. Mr. Dix tells me that so rapid is the work of reconstruction proceeding that the proprietors hope to open it towards the end of the year. All modern appli-

ances are being installed, and it is expected that the kinema will rank as one of the finest in South Wales.

### Among the Renters.

Associated First National showed "Song of Life" at the Exchange on Easter Tuesday, whilst another successful show was by Walturdaw, who screened "Almost Married," a comedy-drama featuring May Allison.

The Dramatic Film Bureau have moved from Charles Street to Castle Arcade, a spot in close proximity to the South Wales Exchange.

The Taunton magistrates last week refused licences to two local kinemas for Good Friday opening, because of the unsuitability of the films. The Mayor said that the pictures should be in harmony with the sacred character of the day. The Bench had adjourned the applications for a synopsis of each film to be submitted, and the picture stated to be most objected to was a Gaby Deslys subject.

## A BEAUTIFUL SWEDISH STAR.



Jenny Hasselqvist, who plays lead in the Swedish Biograph production, "Guarded Lips," which Gaumont's will show at the New Gallery Kinema on Wednesday, May 10, at 11 a.m.

# LATEST TRADE NEWS.

## An Inquiry from South Africa.

Messrs. Kodak, Ltd., have received an inquiry from B. N. Swenmer, 113, Eloff Street, Gezina, Pretoria, S. Africa, who are starting as producers and are in the market for films, cameras, developing apparatus, etc. They will be pleased to put any of our readers in touch with the firm in question.

## Gaumont Stills.

The crude black and white photographs offered by renters for theatre lobby display have long been a subject of criticism, but the stumbling block to improvement has always been a question of cost. The Gaumont Company, Ltd., is now supplying nicely toned sepia photographs without extra charge to the exhibitor.

## Filming the Cup Final.

Special arrangements made by the Topical Budget, who have secured the exclusive rights to take films of the Cup Final on April 29, at Stamford Bridge, when Preston North End meets Huddersfield, are proceeding apace. Plans are being carefully laid to speed-up the printing of the positives, which will be shown in London very shortly after the termination of the match. Motor dispatch riders will rush the exposed negative back to the works, whence the finished pictures will be issued at a speed not hitherto attempted in such enterprises. A special six-sheet poster will be available to advertise the film.

## A New Edwards Film Comedy.

An announcement will shortly be made by Hepworth Picture Plays (1922), Ltd., regarding the trade shows of the latest Henry Edwards production, "Tit for Tat." The picture is finished, and is said by those who have seen it to be even funnier than "The Lunatic at Large." Both Henry Edwards and Chrissie White have big parts in the production, which is described as "An irresponsible comedy from an original story by Jessie R. Robertson."

## Torchy Comedies.

In addition to successes like "Why Girls Leave Home" and "Peacock Alley," Pearl Films have a long list of first-class comedies to their credit. Not content with possessing Monty Banks, Snooky, and Tickle-me, they have now acquired Torchy comedies, which feature Johnny Hines. Johnny is generally getting into some sort of trouble, but good fortune turns up in the nick of time and he comes off victorious. These two-reelers are full of amusement and laughter.

## "Sam's Kid," a New African Film.

The provincial shows of African Film Productions, Ltd., picturisation of F. E. Mills-Young's "best-selling" novel are announced in our advertising section. This is said to be one of the most ambitious efforts yet made by the pioneer Colonial film producers. It includes some splendid glimpses of South African scenery, abounding in local colour and the breezy, healthy atmosphere of the veldt. One or two characters are played by real Kaffirs, and excellent actors they make. A knuckle fight between Hayford Hobbs and M. A. Wetherell was so realistically carried out that Mr. Hobbs was laid up for a fortnight afterwards—though ostensibly the winner! There is hardly any need to insist upon the fact that these pictures from South Africa make a most welcome change from the usual run of American and other studio-made films, being in a class entirely of their own. For "Sam's Kid" Gertrude McCoy was specially engaged from London to play the title rôle, and Dick Cruickshanks is "Sam" to the life.

## The Demand for Short Stuff.

A great deal of interest has been evoked by the discussion as to whether it would not be a good thing if exhibitors again returned to the short feature. To meet the desire of showmen in this respect, W. & F. Film Service have just secured a clink-

ing series of cartoons. Entitled "The Producer's Brain Storm," the first-named are a series of 20 half-reel episodes from the pen of a well-known American artist, Louis Sell. They are not only novel and very entertaining, but are quite one of the best lines we have seen for many a long day. They will be a welcome relief to any program, and the showmen who include these half-reelers will undoubtedly do big business. In the same way, Victor Saville's eleven mirth comedies, which have been secured by International Cine Corporation, are a series of two-reel comedies, each and every one of which are a welcome addition to any kind of program. At the present moment, when the public are crying out for comedies, these should be much in demand. A glance at our advertisement pages will show exactly where these brands of cartoons and comedies are controlled in the provinces.

## "Moonlight and Honeysuckle."

Gaumont's next Realart picture will be a screen version of George Scarborough's stage comedy, "Moonlight and Honeysuckle," with Mary Miles Minter featured. Much of the humour of the play is derived from complications consequent upon the heroine's ingenious attempt to solve a difficulty in the selection of a satisfactory husband by giving each suitor a trial run as groom. The supporting cast includes Monte Blue, and as is usual with Realart pictures, has obviously been selected with care and discretion.

## A Fine Press-Sheet.

A striking and well-printed Press-sheet has been issued by Ideal, giving details and synopsis of the W. W. Jacobs film, "A Master of Craft," which Thomas Bentley recently produced for them. In addition to the synopsis and cast, reproductions of posters and photographs, available for exploitation, are printed, and a number of suggestions for musical accompaniment to the picture. A copy of the Press-sheet will be sent to any exhibitor on application.

## Constance Talmadge Comedy.

Under the title of "Wedding Bells," Associated First National Pictures, Ltd., presented a new Constance Talmadge feature at the New Gallery Kinema, Regent Street, yesterday (Friday), and this picture will be shown at the Kinema Exchange, Manchester, on Tuesday, April 25, at 2 p.m. Carrying out the First National promise of "better pictures," "Wedding Bells" is said to be a clever piece of comedy far above the usual run of marriage comedy productions. Constance Talmadge is supported by Harrison Ford.

## "QUEEN OF SHEBA" PROLOGUE.



The above photo shows how the management of the Marlborough Picture Palace, Holloway, presented the "Queen of Sheba." It is of interest as giving some idea of the showmanship this house indulged in. It was put on as a prologue with enormous success.

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### PUBLICITY.

**PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDNER** (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

### POSTERS, SLIDES, PUBLICITY, FILMS.

**POSTERS AND LANTERN SLIDES.**—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate Bradford.

### PROJECTORS, ACCESSORIES, Etc.

**THOUSANDS OF TIP-UPS** at 4s. 6d. each.—HEILLENBRAND, Bournemouth Park Road, Southend-on-Sea.

**THEATRICAL TIP-UP CHAIR MAKER.**—Trade supplied Heilenbrand.—66, Bournemouth Park Road, Southend

**WILLIAMSON'S CAMERA** For Sale, all complete with Lens, Case, Tripod, etc.; recently overhauled; £40 or near offer.—Box B28.

**THE GROSVENOR SUPER CINEMA, OLDHAM.**—Three Gaumont Chrono Projectors for sale; in perfect condition; £60 each.—Application to the kinema, where machines can be seen working. 29/4/22

## PRODUCERS' CARDS.

### WILFRED NOY,

Producer of "The Lost Chord," "Castle of Dreams," "The Lady Claire," etc.

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Melbourne Road Studios, Bushey, Herts.

### GEOFFREY H. MALINS, O.B.E.,

PRODUCER

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**The Holy City.** 2 Reels. Eclair.      **Daniel.** 2 Reels.      **The Star of Bethlehem.** 2 Reels.

**The Faith of Sunny Jim.** 1000 Vita. Released 18/12/16.      **The Miracle.** 1 Reel, Special.

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Subject.	Length.	Maker.	Subject.	Length.	Maker.	Subject.	Length.	Maker.
Angels Unaware.....	1000	Rex	Greatest of These is Charity ...	1000	Vita.	Nina's Evening Prayer .....	606	
Annie Laurie.....	1000		GoldenRule .....	1000	Rel.	Noel (Tinted) .....	500	
As You Like It .....	3000	Vita.	The God Within .....	1010	A.B.	Noel .....	550	C. & M.
At the Altar .....	972	A.R.	The Golden Pathway (Costello) ..	2112	Vita.	Ostler Joe .....	1000	Edison
Beethoven Moonlight Sonatas..	1000	Edison	Good Fairy .....	278	Lux	Ones Who Suffer.....	1000	Selig
Billy's Bible.....	475	O. & M.	The Gardener's Daughter.....	1500	Clar.	An Open Road.....	2000	Rel.
Billy.....	1000	Edison	Granny (Dorothy Gish) .....	1000	Maj.	Out of the Dark.....	1000	Than.
Blind Man of Jerusalem .....	660	Gaumont	The Honour System.....	1018	Kalem	The Old Bookkeeper .....	1000	A.B.
Bridge of Sighs .....	995	Edison	Home Melody.....	815	Vita.	The Organist .....	1000	Dra.
Brothers .....	1000	Lubin	Hamlet .....	1128	Nord	An Old, Old Song .....	1000	Bes.
But the Greatest of these is			Heart's Desire (Coloured).....	1000	Pathe	The Old Captain .....	1000	Selig.
Charity .....	1000	Than	His Sister-in-Law.....	1000	A.B.	The Orphan .....	1000	Edison
The Birthday Gift .....	1000	Vita.	Home .....	1000	Edison	The Old Curiosity Shop .....	1000	Than.
The Blind Miner .....	1000	Vita.	Her Terrible Ordeal.....	952	A.B.	Parson and Bully .....	1000	Nestor
A Baby's Shoe .....	1000	Edison	It's Never Too Late to Mend... ..	2000	Edison	The Prayers of Manuello .....	1000	Vita.
Brutality .....	1009	A.B.	Ingomar .....	1060	Edison	Pagan and Christian .....	1000	Edison
The Battle of Trafalgar .....	1000	Edison	in Friendship's Name.....	901	Lux	Power of the Cross .....	3 reels	Lubin
Charge of the Light Brigade ...	1000	Edison	Jewels of Sacrifice .....	1000	Selig	Power of Conscience .....	3 reels	Lubin
Church Across the Way.....	1000	Vita.	Joan of Arc .....	1000	Pathe	Rowdy and His New Pal .....	1000	Edison
Cross Your Heart .....	1000	Than.	The Jester .....	925	Edison	Red Cross Shadow.....	1300	Gaum.
Cupid's Ladder (Coloured).....	1150	Gau. Col.	Just a Shabby Doll .....	1000	Than.	Rip Van Winkle .....	2000	Vita.
A Child's Prayer .....	534	Lux	Little Peacemaker .....	1000	Hubsch	The Requitual .....	1000	Im.
The Cloister's Touch .....	993	A.B.	Little Cain Touch .....	1000	Vita.	The Rosary.....	1000	Rel.
Cast Thy Bread upon the Waters	500	Hep.	Love or Glory (Costello).....	1000	Vita.	Suffer Little Children .....	1000	Edison
The Child and the Fiddler .....	750	Hep.	Lead, Kindly Light.....	1000	Edison	Slave's Sacrifice .....	992	Cines.
Ory of the Children .....	3000	Than.	Little Organist .....	1000	Edison	Still Voice .....	3 reels	Vita.
Daddy's Soldier Boy .....	1000	Vita.	The Lady and the Tiger.....	980	Edison	Seminole's Sacrifice .....	1000	Selig
Dorothy's Birthday .....	1000	Gau.	Little Nell's Tobacco .....	980	Imp.	A Spahie's Love (Coloured).....	600	
Drummer Boy of Shalot .....	1000	Amer.	Leaves from Mother's Album... ..	1 reel		Sealed Lips .....	1000	Solax
Dr. Maxwell's Experiment.....	1000		Last Days of Pompeii.....	2000	Exclusive	Sisters.....	1000	Victor
Drink's Lure .....	1000	A.B.	The Long Road .....	1000	A.B.	Struggle of Hearts.....	1 reel	Lubin
The District Attorney's Con-			Lady of the Lake .....	3000	Vita.	The Sunbeam .....	1 reel	A.B.
science .....	2000	Lubin	The Magic Wand .....	1000	Resy	Thro' Shadowed Vales .....	1 reel	Imp.
Don Juan .....	1088	Pathe	Marconi Visconte .....	780	Cines.	Thy Will be Done .....	1000	Resy.
Doomed Ship .....	984	Edison	Mary Stuart.....	3000	Edison	To Save Her Soul .....	986	A.B.
The Doctor .....	997	Edison	Motherless Waif .....	600	Vita.	The Touch of a Baby.....	750	Hep.
East Lynne .....	3000	Exclusive	Meeting of the Ways.....	1013	Vita.	Thou Shalt Not Steal.....	2000	Rel.
Enoch Arden .....	2000	A.B.	Mary had a Little Lamb .....	350	Edison	Too Late .....	3000	Selig
Efficacy of Prayer .....	1000	A.B.	Medicine Woman.....			An Unfair Exchange .....	1000	Than.
A Father's Lesson .....	1000	A.B.	Miracle .....	1 reel		Ultimate Sacrifice .....	1100	Rel.
For Baby's Sake .....	690	Barker	Miser's Heart .....	1000	A.B.	Virgin of Babylon .....	1 reel	Amb.
Father Beauclair.....	1 reel		Mission Maestro .....	1000	Ammle	The Village Blacksmith .....	1000	Power
Fires of Driftwood.....	1000	Vita.	Missionaries in Darkest Africa..	1000	Kalem	The Vicar of Wakefield .....	1000	Than.
For Bab's Sake .....	690	Barker	Mothering Heart (Lillian Gish)..	1555	A.B.	What Will Xmas Bring .....	1000	Messter
From a Window in Washington			Mother's Wedding Day .....	1000	Vita.	Wings of a Moth .....	1000	Vita.
Park.....	1000	Vita.	Nero.....	1000	Edison	When Memory Calls.....	1000	Selig
Gipsy's Honour (Coloured).....	1000	A.B.	Nero.....	1000	Cines.	Wooden Bowl.....	1047	Lubin

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**ROBERT MOORE**

Elizabeth Irving as  
**CAROLINE**



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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, MAY 1.**  
Fox, Own Theatre, 11 and 3. "Winning With Wits" and "Smiles Are Trumps."  
Ideal, Shaftesbury Pavilion, 11-30. "Diana of the Crossways."  
F.B.O., Own Theatre, 10 and 3. "The Unknown Wife."  
**TUESDAY, MAY 2.**  
Fox, Own Theatre, 11 and 3. "Winning With Wits" and "Smiles Are Trumps."  
Ideal, Shaftesbury Pavilion, 11-30. "Wonderful Nature" and "Our Own People."  
F.B.O., Own Theatre, 10 and 1-30. "The Unknown Wife."  
Wardour, New Oxford, 3. "Cameron of the Royal Mounted"  
Famous-Lasky, New Gallery, 11. "White Oak."  
**WEDNESDAY, MAY 3.**  
Gaumont, New Gallery, 11. "Two Weeks With Pay."  
United Kingdom, Own Theatre, 2-30. "Way Women Love."  
Famous-Lasky, 11 and 3. "Winning With Wits" and "Smiles Are Trumps."  
Anchor, Shaftesbury Pavilion, 11. "Tangled Hearts."  
Astra, Alhambra, 11. "Cocaine."  
**THURSDAY, MAY 4.**  
Jury, Own Theatre, 10 and 3. Selected Feature.  
Stoll, New Gallery Kinema, 11. "Boy Woodburn."  
**FRIDAY, MAY 5.**  
Associated First National, New Gallery, 11. "Her Social Value."  
Vitagraph, West End, 11. "The Silent Vow."  
B.E.F., Shaftesbury Pavilion, 11. Selected Feature.

### MANCHESTER.

**TUESDAY, MAY 2.**  
Blakeley, Kinema Exchange, 2. "The Yellow Fang."  
Blakeley, Kinema Exchange, 3. "The Painted Lily."  
Gilling, Kinema Exchange, 11. "The Little Duchess."  
Gaumont, Gaiety, 11. "Moonlight and Honeysuckle."  
Gaumont, Own Theatre, 2-30. "Moonlight and Honeysuckle."  
B.E.F., Futurist, 11. "For the Other's Sake."  
A-associated First National, Kine. Ex. 12. "Bob Hampton of Placer."  
Planet, Kinema Exchange, 11. "The Little Duchess."  
Famous-Lasky, Winter Gardens, 11. "White Oak" and "Back Pay."  
**WEDNESDAY, MAY 3.**  
Weisker Bros., Winter Gardens, 11. "Devotion."  
Vitagraph, Kinema Exchange, 2. "Island Wives."  
Famous-Lasky, Kinema Exchange, 3. "Back Pay."  
F.B.O., Kinema Exchange, 12. "Fighting Lover."  
**THURSDAY, MAY 4.**  
Fox, Kinema Exchange, 11 and 12. "Winning With Wits" and "Smiles Are Trumps."  
**FRIDAY, MAY 5.**  
Ideal, Kinema Exchange, 11. "Wonderful Nature" and "Our Own People."  
Fuller, Gaiety, 11. "Cocaine."  
Fuller, Kinema Exchange, 2. "Treasure of Heaven."

### LIVERPOOL.

**TUESDAY, MAY 2.**  
B.E.F., Scala, 11. "A Siren's Love."  
Weisker Bros., Kinema Exchange, 2-30. "Devotion."  
Vitagraph, Prince of Wales Kinema, 11. "Island Wives."  
**WEDNESDAY, MAY 3.**  
Gaumont, Scala, 11. "The Luck of the Irish."  
Gaumont, Own Theatre, 2-30. "The Luck of the Irish."  
Associated First National, P. of W., 11. "Bob Hampton of Placer."  
**THURSDAY, MAY 4.**  
F.B.O., Palais de Luxe, 11. "Do or Die."  
Fuller, Scala, Line Street, 11. "Cocaine"  
**FRIDAY, MAY 5.**  
Famous-Lasky, Scala, 11. "White Oak" and "Back Pay."

### BIRMINGHAM.

**TUESDAY, MAY 2.**  
Wardour, Futurist, 11. "Fifty Candles."  
**WEDNESDAY, MAY 3.**  
Gaumont, Own Theatre, 11 and 2-30. "The House That Jazz Built."  
Goldwyn, Futurist, 11. "The Sin Flood."  
Arrow, Scala, 16-45. "Dangerous Paths" and "The Star Reporter"  
**FRIDAY, MAY 5.**  
Ideal, Futurist, 11. "Shirley."  
Famous-Lasky, Scala, 11. "White Oak" and "Back Pay."  
**SUNDAY, MAY 7.**  
F.B.O., Scala 7. "Heart's Up" and "Magnificent Brute."  
Associated First National, Futurist, 7. "Bob Hampton of Placer."

### NOTTINGHAM.

**TUESDAY, MAY 2.**  
Gaumont, Scala, 11. "The House That Jazz Built."  
F.B.O., Mechanics' Hall, 10-45. "Beautiful Gambler" and "The Fighting Lover."  
Famous-Lasky, Lounge, 11. "Her Own Money."  
**WEDNESDAY, MAY 3.**  
Associated First National, Lounge, 11. "Wedding Bells."  
Wardour, Mechanics' Hall, 11-15. "Fifty Candles."  
Kilners, Long Row Picture House, 11. "Sam's Kid."  
**FRIDAY, MAY 5.**  
Vitagraph, Lounge, 11. "The Prodigal Judge" and "The Show."

### BRISTOL.

**WEDNESDAY, MAY 3.**  
Associated First National, P.H., Clare Street, 11. "Serenade."

### SHEFFIELD.

**MONDAY, MAY 1.**  
Watturdaw, Picture Palace, Union Street. "Under Handicap."  
**TUESDAY, MAY 2.**  
Associated First National, Elctra Palace, 11. "Wedding Bells."  
Goldwyn, Union Street Picture House, 11. "A Poor Relation"  
Pathé, Tivoli, 11. "The Girl from Nowhere."  
**WEDNESDAY, MAY 3.**  
Phillips, Union St. Picture House, 11. "Without Benefit of Clergy."  
New Century, Own Theatre, 2-30. "The Cup of Life."  
Famous-Lasky, Electra P., 10-45. "White Oak" and "Back Pay."  
**THURSDAY, MAY 4.**  
Ideal, Tivoli, 11. "Wonderful Nature" and "Our Own People."  
**FRIDAY, MAY 5.**  
Gaumont, Tivoli, 11. "The House That Jazz Built."  
B.E.F., Union St. Picture House, 11. "A Siren's Show."

### LEEDS.

**TUESDAY, MAY 2.**  
Gaumont, Kinema Exchange, 2-15. "The House That Jazz Built."  
Phillips, Kinema Exchange, 3-15. "Without Benefit of Clergy."  
Famous-Lasky, Kinema Ex., 10-30. "White Oak" and "Back Pay."  
**WEDNESDAY, MAY 3.**  
Watturdaw, Kinema Exchange, 11-40. "Easy to Make Money."  
B.E.F., Kinema Exchange, 2-30. "For the Other's Sake."  
Goldwyn, Theatre de Luxe, 11. "A Poor Relation"  
Pathé, Kinema Exchange, 3-15. "The Girl from Nowhere."  
**FRIDAY, MAY 5.**  
Associated First National, Kinema Exchange, 3-15. "Wedding Bells."  
Wardour, Kinema Ex., 11-40. "Cameron of the Royal Mounted."  
Neville Bruce, Kinema Exchange, 10-10. "The Rose Princess."  
F.B.O., Kinema Exchange, 2-15. "Beautiful Gambler."

### NEWCASTLE.

**MONDAY, MAY 1.**  
Goldwyn, Stoll Theatre, 10-45. "His Back Against the Wall."  
Gaumont, New Pavilion, 11-15. "The Luck of the Irish."  
Gaumont, Own Theatre, 2. "The Luck of the Irish."  
**TUESDAY, MAY 2.**  
Gaumont, Own Theatre, 11 and 2. "The Luck of the Irish."  
Fox, Empire, 11. "Strength of the Pines" and "Trallin."  
Associated First National, Stoll, 11. "The Oath."  
**WEDNESDAY, MAY 3.**  
Pathé, Stoll P.H., 11-15. "A Man's Home."  
B.E.F., New Pavilion, 11. "A Siren's Love."  
**THURSDAY, MAY 4.**  
Goldwyn, Stoll, 11. "Watch Your Step."  
**FRIDAY, MAY 5.**  
Famous-Lasky, Grainger, 11. "Her Own Money."  
F.B.O., Stoll, 11-15. "Fighting Lover."

### CARDIFF.

**TUESDAY, MAY 2.**  
Gaumont, Kinema Exchange, 3. "The Fear Market"  
B.E.F., Kinema Exchange, 11. "The Fall of the Curtain."  
F.B.O., Kinema Exchange, 12-15. "Hearts Up."  
Goldwyn, Capitol, 11-30. "The Sin Flood."  
Associated First National, Kine. Ex., 12-15. "Serenade."  
Ideal, Kinema Exchange, 11. "Shirley."  
**FRIDAY, MAY 5.**  
United Kingdom, Kinema Exchange, 11. "Way Women Love."  
Wardour, Kinema Exchange, 3. "Fifty Candles."  
Famous-Lasky, Own Theatre, 11. "Her Own Money."  
F.B.O., Kinema Exchange, 12. "The Magnificent Brute."

### GLASGOW.

**MONDAY, MAY 1.**  
Fox, Grand Central, 10-45. "Strength of the Pines" and "Trallin."  
Goldwyn, Cinema House, 11. "A Poor Relation."  
**TUESDAY, MAY 2.**  
Gaumont, Salon, 11. "Moonlight and Honeysuckle"  
Gaumont, Own Theatre, 2-30. "Moonlight and Honeysuckle."  
F.B.O., Own Theatre, 11 and 2-30. "Do or Die."  
**WEDNESDAY, MAY 3.**  
Famous-Lasky, Cinema House, 11. "Her Own Money."  
Square, Salon, 11. "Road to Happiness."  
Jury, Own Theatre, 2-30. "Is Marriage a Failure?"  
**FRIDAY, MAY 5.**  
Associated First National, Picture House, 11. "The Oath"  
Square, Cinema House, 11. "The Masterpiece."  
F.B.O., Own Theatre, 2-30. "The Unknown Wife."

### EDINBURGH.

**TUESDAY, MAY 2.**  
Associated First National, New P.H., 11. "Love's Redemption."

### DUBLIN.

**TUESDAY, MAY 2.**  
Gaumont, Own Theatre, 11-30. "The Fear Market."  
**WEDNESDAY, MAY 3.**  
Moss Empire, Carlton, 11-15. "The Golden Snare."  
Fox, Sackville, 11. "Any Wife" and "Riding With Death."  
**THURSDAY, MAY 4.**  
Fox, Sackville, 11-30. "A Virgin Paradise."

### BELFAST.

**TUESDAY, MAY 2.**  
Granger, Panopticon, 11-30. "Æsop's Fables."  
**WEDNESDAY, MAY 3.**  
Gaumont, Own Theatre, 11 and 3. "The Fear Market."

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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 59 7.

No. 442.

SATURDAY, APRIL 29, 1922.

SIXPENCE.

## AN ACT TO CONTROL FEE-SNATCHERS And Sweep Away the Kinema School Scandal.

WE have always been strongly opposed to the kinema school which professes to be able to teach the film artiste his business, and to turn out the finished professional screen actor. No such institution exists; and, for reasons that are obvious to those who know the business, it never can exist. The truth is, as we have pointed out time and again in these columns, when compelled to comment upon some rascally fraud exposed in the police courts, the majority of these so-called school or academies are little more than fee-snatching institutions in disguise, which prey upon the vanity of foolish youths and girls ambitious to become film stars. Not one in fifty of those who pay their fees and waste their time in acquiring what they are told is screen technique will ever get further than the ranks of the extra, who swell the crowd scenes in British pictures, for the very good reason that there is next to no demand for their services.

To inspire the armies of screen-struck aspirants of both sexes with illusory hopes of fame and fortune is little short of criminal, and the fact that the practice has been permitted to exist so long as it has, does not redound over much to the credit of the film industry. There are those outside the trade, however, who consider there is drastic need for control in this direction, and that if this parasitic business is to be swept away, it must first of all be controlled, and then squeezed out of existence. If that be the intention in the minds of those members of Parliament who are backing the new Bill promoted by the Labour Party, we are entirely with them in their endeavours. But in our anxiety to see the so-called Kinema school severely controlled, or made impossible to exist, except under ideal conditions, we would go much further than the proposed Act suggests. It provides for the keeping by the London County Council, and all other licensing authorities, of a register of all theatrical employers, which shall be open to the inspection of any member of the public for a fee of not more than 1s.

The proposed Act defines a theatrical employer as any person—including a member of a partnership firm or corporation—who by himself or any agent, employs at any one time three or more theatrical performers, who in their turn are defined as including Kinema players. It is not so much to protect the legitimate film actor or actress from his employer that we would welcome the passing of the proposed Act, for only on the very rarest of occasions would its clauses apply, or its control be necessary in the film business. The established picture-producing companies of this country, as a body, are altogether above

suspicion, in so far as the treatment of their employes is concerned. The Act would be merely useful in this connection in protecting the artiste against the wiles and specious promises of the small man starting out to make pictures backed by insufficient financial resources. In most other respects the Bill applies more to the theatrical than to the Kinematograph business.

But where we would like to see the Act strengthened, and its scope widened is in respect of the multiplicity of bogus kinema schools which lure fees from the pockets of the unwary and the unsophisticated by spacious advertisements in the daily Press.

Without unduly interfering with the liberty of the subject, which we do not advocate, it would be impossible to control the number of such schools. But that would be the most practical way of dealing with the problem, for the number of so-called artistes turned out yearly by these institutions, who can never hope for more than the most casual employment, is scandalous.

To find common-sense in the screen-struck is as likely as it is to find a needle in a hay stack, otherwise there might be some hope of impressing at least a proportion of these silly people with the fact that the number of producing companies in this country is strictly limited.

We hope when the new Bill goes into Committee there will be found among our own trade members those who will urge the necessity for including in it a number of clauses exclusively directed against the activity of those who make a business of squeezing fees out of less fortunate members of the community. Not only should the conductor of every such so-called school be compelled—as the Act intends—to take out a license, but this regulation should also be made to include the professional "coach" responsible for the training of such students, and the establishment itself should be subject to periodical inspection. Furthermore to safeguard the interests of students it should be compulsory to keep a register containing the names of all those receiving training in the establishment, and the amount of the fees paid; and it should be possible for legitimate complaints to be laid before the licensing authority, whose duty it would be to inquire into and decide upon the merits or otherwise of each. One of the most useful clauses in the Act makes it impossible for an employer who has been declared unfit for a license to act as agent, director or servant of any other employer. The rigorous application of such a condition would almost automatically squeeze out a large percentage of the undesirable institutions of this kind at present battenning upon the credulity of the callow youth of both sexes.

## By the Way: A Weekly Causerie on Trade Topics.

THE shareholders of Provincial Cinematograph Theatres, Ltd., hardly had as pleasant an annual meeting as usual on Tuesday. Conditions during the past year have adversely affected the fortunes of the company temporarily, and the trading profit, including income from investments, amounted to only £100,080, compared with £224,913 a year ago, a decline of £124,133. The fact that the directors had decided to postpone payment of the half-year's dividend due on May 1 on the "B" preference shares no doubt accounted very largely for the criticisms voiced by certain of the shareholders as to the management of the company, but I must confess that I was more than a little surprised that no questions were asked in regard to the new Regent Theatre at Brighton, which was only once mentioned by name, and was then greeted with cries of "White Elephant." It would have been interesting to hear something as to the prospects of this, by far the most ambitious project upon which P.C.T. has so far embarked. As it is, no one is any the wiser as to the possible chances of its ultimately making good, and justifying the immense amount of money invested in it.

### A Gleam of Humour.

THE only gleam of humour imported into the proceedings was the speech contributed by Mr. H. W. Huish, the secretary of the C.P.M.A., of Manchester, who treated the company to quite an interesting chapter of autobiography, illuminated by genuine flashes of wit, which put the shareholders in a much better frame of mind. Huish told us that he was the first manager to work for P.C.T. He had opened their first theatre in Lower Sackville Street, Dublin, which only seated 230 people, and he had made it pay, and pay handsomely for the company. They ultimately sold it—or, rather, gave it away. Friend Huish then congratulated the chairman upon the change of policy which the directors proposed to introduce in regard to giving their local managers more voice in the choice of their films. "Showmanship is the only thing that will save the company," he declared, adding the remark that he remembered the time when his old friend, Dr. Jupp, used to allow him five cigars a night to smoke as he stood at the door of the theatre and tried to get the people in.

### A Coué Maxim.

A SENTENCE from Lord Ashfield's speech at the annual meeting of Provincial Cinematograph Theatres, Ltd., on Tuesday, when he stated that the company's efforts must be directed to securing better and better films:

"Every day, in every way, we are better and better."

### "Switching-off."

MR. A. B. WALKLEY, the most distinguished dramatic critic of our time, so seldom ventures into the realm of the film that I was particularly interested in his article in "The Times" on the subject of the so-called Griffith "discovery" of the art of "switching-off" in the novels of Charles Dickens. A.B.W. is worth quoting on this point. This is what he says:

Mr. Griffith found the idea to which he clung thus heroically in Dickens. That was as luck would have it, for he might have found the same idea almost anywhere. Newton deduced the law of gravitation from the fall of an apple; but a pear or a plum would have done just as well. The idea is merely that of a "break" in the narrative, a shifting of the story from one group of characters to another group. People who write the long and crowded novels that Dickens did, especially when they are published in parts, find this practice a convenience. You will meet with it in Thackeray, George Eliot, Trollope, Meredith, Hardy and, I suppose, every other Victorian novelist. It is less common to-day because our novels are shorter, less crowded with personages, more nice about form. But it has not, of course, disappeared.

### The Legs of a Queen.

THE popularity of the sumptuous "Queen of Sheba" film gives interest to a book of a semi-historical nature, just published by the Medici Society. It is based upon an old Abyssinian book which traces the ruling dynasty of that country to a son of the Queen of Sheba and King Solomon. The book is a strange mixture of folk-lore and incredible legend with which Biblical narratives are intertwined. An amusing story in the book relates how Solomon was enabled to get a view of the legs of his royal guest. His object was mere curiosity, as it was reported that the Queen had feet and legs covered with hair like the coat of an ass. Solomon, therefore, escorted the Queen to a part of the palace where the floor was covered with water, when Balkis instinctively clutched up her skirts. Solomon found that the report was true, and his projected marriage with her was accordingly "off."

### The Shakespeare Memorial Kinema.

IN view of the virulent attacks upon the kinema as a popular entertainment by Miss Lena Ashwell, the actress, and Miss Cicely Hamilton, the playwright, at the annual conference at Stratford-on-Avon last week, (reported on another page), I wonder what the governors of the Stratford Memorial Theatre, who, a year ago, *used* to resort to the kinema as a means of keeping that historical building alive, thought about it all. While no definite statement is forthcoming as to the success or otherwise of last winter's Shakespeare Memorial kinema experiment, rumours are afloat that the officials are disappointed with the results. In other quarters there is a strong belief that the experiment will not be continued next winter.

### A. George Smith in America.

MR. A. GEORGE SMITH, managing director of Goldwyn, Ltd., who has just returned from his recent American trip, unburdened himself to the "Moving Picture World" on the subject of trade conditions during his stay in New York. Here is an extract from an interview on the subject:

British pictures are steadily improving; the British picture producers having entered into a National Association to advance their interests with the exhibitors. All this tends to make competition so much keener. In discussing trade conditions in general, Mr. Smith was frank to admit the difficulties that had to be met. Trade conditions have been worse in England than they have been in America, but notwithstanding that, there is a commendable disposition toward enterprise, not only in the improvement of the present theatres, but toward the building of newer and greater build-

ings. The British kinemas have had a rough season this past year, a large percentage of them losing, rather than making money. Two important factors contributing to this condition have been the high prices paid for theatres and the careless selection of programs.

**Propaganda and the Kinema.**

**A**S reported on another page, the kinema and political propaganda has again come under public discussion, this time by the Manchester and Salford Trades and Labour Council. While not by any means agreeing with the views expressed and the general condemnation made—they are the Trades Council's views, not ours—such a discussion leads one "furiously to think." It is not good for the industry that large and influential bodies like these (the Trades Council represents from 50,000 to 60,000 organised trade unionists) should arrive at the conclusion that the kinema as an institution is antagonistic to them as a working-class organisation.

**Not "Highbrows."**

**T**RADER Unions and Trades Councils are part of our recognised industrial organisation, and the delegates thereto are members working at their trades. These delegates, giving expression to their resentment at gibes and insinuations against working-class organisations, are not "highbrows" or "superior persons" who know not the inside of a kinema, but are ordinary working men who, with their wives and children, compose the large proportion of the audiences in the average kinema.

**Why This Antagonism?**

**H**OW has this impression of opposition and antagonism arisen? There must be some ground for it. The question, "Is there any famine?" used in connection with pictures of Russia certainly seems bad taste when all the world knows, on the unimpeachable evidence of Dr. Nansen and Mr. Hoover that for two years creps have failed and millions of people have already died of starvation. A more judicious sub-editing by the manufacturers and renters, and a little more careful selection by exhibitors might do much to allay a suspicion of partisanship which may be more apparent than real. Anyway, in these times of slump, when very few kinemas seem to be paying their way, it behoves the trade to eliminate everything that can give offence and tend to keep the public, especially the great working-class public, away from the kinemas.

**Sir Oswald Stoll's Disclaimer.**

**S**IR OSWALD STOLL particularly asks me to mention that he has no connection whatever with the Rock Stoll Company who are appealing for public subscriptions.

**Frank Goddard's Film Debüt.**

**F**RANK GODDARD, the well-known heavyweight, has fallen into line with such boxers as Dempsey and Carpentier, and now makes his appearance as a character in a film play. His appearance in "The

Card," which we review elsewhere, reveals him as one able to portray the arrogance and insolence of the local bully, and the swagger of the well-dressed sportsman, as well as to exhibit his boxing prowess. It is reported that when the film was being made, Goddard took himself so seriously that his opponent had to receive medical attention as a result of his encounter.

**An Unrehearsed Incident.**

**T**HERE was, I hear, an unrehearsed incident, with a humorous aspect, at the Broadway Kinema, Bootle, the other evening, when the performance was brought to a sudden conclusion consequent upon the failure of the electricity working the operating machine. Investigation revealed the fact that there was some foreign body inside the armature of the motor generator, and closer examination resulted in the discovery of a small mouse. It is supposed that the mouse had crept into the generator whilst it was not working, and that, upon the machine being set in motion, the mouse had been immediately electrocuted, and, finally, converted into a solid carbon mass, which was the cause of the breakdown.

**ABOLITION OF THE ENTERTAINMENT TAX.**

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**NO DEPUTATION BEFORE THE BUDGET.**

**The Trade Deputation did not wait upon the Chancellor of the Exchequer on Thursday as originally intended, and we understand that there is no likelihood now of such a meeting taking place before the Budget Statement is made in Parliament on Monday next.**

**"Magnifique," says Georges**

**E**NTHUSIASTICALLY interested over his forthcoming film engagement under the direction of Mr. J. Stuart Blackton, Georges Carpentier heard with many expressions of delight a bare narrative of the story in which he is to play the leading part. The dual rôle of a nobleman and a picturesque gipsy appealed

much to his imagination. "Magnifique"! he exclaimed. The noted boxing champion is deeply interested in beginning his career as a dramatic actor. When shown a photograph of the English actress who is to play opposite him, he wafted a kiss to the ceiling, enthusing, "Tres jolie! La belle Anglaise"! The story, which is an adaptation by Mr. Andrew Soutar from a novel by John Overton, is an unusual romance in the bright spirit of the Regency period. Production will be started in about a month.

**A Scientist on the Film.**

**S**IR WILLIAM PECK, director of the City Observatory, Edinburgh who paid a visit to the Gaumont studio at Shepherd's Bush last week, is one of our big men, who believes in the value and permanency of the film, more particularly, of course, from the instructional point of view. His argument in favour of the permanency of the kinema is based on the "Growth of Consciousness," which is the impulse of life, and the aim of evolution. "Man," he says, "is ever seeking knowledge, and the film provides a new source of conveying information to his fellows so far as many subjects are concerned in a particularly ready and convenient form."

*Tattler*

# HOW STILLS CAN LARGELY MAKE OR MAR A FILM.

## A Matter to which far greater attention should be paid both by Manufacturer and Renter.

**T**HE heading to this article may, on the face of it, savour somewhat of extravagance. As a matter of fact, there is a great deal of truth in it, as any man who has had the handling of a film for selling purposes will tell you. That a good set of still photographs will largely make or mar a picture can easily be demonstrated, and any renter who has had the task of exploiting even a good subject without their aid will at once admit the truth of our contention.

### POINT NUMBER ONE.

Good stills are far more essential to a successful exploitation of a film than they are to a stage play, important as they are in that case, and for certain reasons that must be perfectly obvious to anyone who has given the matter careful thought. In the first place they render the task of the manufacturer comparatively simple when the time comes to sell the completed film. A good set of stills—carefully enlarged and printed in sepia for preference—will often go a long way towards inducing a quick sale. They are easily portable; they can be taken to the renter who is a prospective buyer, and provided they are good in the first instance, are artistically taken, and are representative of and so carefully taken that they give the best possible idea of all the good points in the picture, they will go a long way to interest a buyer. To arouse interest in a possible purchaser is the first and most important step towards effecting a sale. An offer to screen the film will probably do the rest, provided it is "up to sample," and the terms are right. That is point number one in favour of more attention being paid to what is too often, we are afraid, regarded merely as an unimportant side-line in film production.

### POINT NUMBER TWO.

Point number two is much more easy of demonstration, for it is so obvious that it hardly needs more than stating to be at once accepted. Every renter—and most manufacturers—is fully alive to the value of Press publicity for his pictures. The more preliminary references to his films he can get into the lay Press, and the greater the number of pictures illustrating scenes in them he can induce the art editors of Fleet Street to print, the better chance he has of getting away with them, and the bigger the price he is likely to get for them. But it is no good offering inferior photographs of the greatest film ever made to a man who is handling high grade pictures all day long. He simply won't look at them. He has no use for anything but the best, and even the best must be of the right kind, or it will stand

little chance of acceptance. Producers should bear this fact in mind when "Taking," and always keep an eye open for bizarre subjects, scenes that are out of the ordinary, particularly pictures of pretty girls.

### THE VALUE OF A PRETTY FACE.

A pretty face is always a safe card, and more poor pictures with pretty girls as "stars" have obtained publicity in the lay newspapers, thanks to the services of the ubiquitous Press agents, than all the great spectacular subjects put together. Your art editor is a very human sort of individual. He is catering all the time for a public which prefers young and pretty faces before almost anything in its pictures. A producer who understands his business should be able to visualise the sort of stills that will be useful to the sales manager, the sort that will take the fancy of the art editor, and the sort that will help the exhibitor to get away with the film when it is his turn to exploit it in his theatre.

### POINT NUMBER THREE.

Which opens up another, and if anything a bigger phase of the question altogether. No film can be properly exploited to the public unless there is available a big and representative set of still pictures which have been taken with an eye to showmanship and salesmanship. This may sound ridiculous. It is nothing of the kind. It is sound horse sense. A still picture of the right kind can be made as strong a link in the theatre campaign—the box office—as the most attractive poster, or the most brilliant and forcefully-written sales-talk circular. But to do this a picture must help to tell the story, intrigue curiosity, capture the fancy, and arouse a desire in the mind of the man-in-the-street to see the film. This done, the rest is comparatively easy.

### THE IDEAL STILL.

The ideal still we have in mind is best represented by beautiful enlargements of a picture such as the Stoll Film Company prepared for the use of exhibitors in connection with their great film, "The Fruitful Vine," and the Alliance Film Corporation have more recently done to illustrate their super production of "The Bohemian Girl." Pictures such as these will pay the exhibitor to exploit to their utmost, and a carefully-arranged show in the vestibule of the theatre will have a marked effect upon box-office receipts during the showing of the film. Exhibitors who are in any doubt about the matter can try the experiment for themselves. They will be surprised at the result. —J.W.

# THE PROBLEM OF ADMISSION PRICES.

**Exhibitors troubled with decreasing revenue owing to Entertainment Tax demands should read how an American Showman successfully dealt with the Situation.**

(By **BEN DAVIS**, *First National Franchise Holder, Norwich, N.Y.*)

*What with revenue demands, "summer time," unemployment, and bad trade the lot of the British showman is not a particularly happy one just now. In the following article, which we quote from the "Moving Picture World," an American exhibitor explains how he dealt with the Prices Problem, and how he arrived at his decision.*

**T**HE problem about admission prices for next season is causing many exhibitors throughout the country very grave concern. Many have aired their views in the trade papers, on convention floors and in the presence of their families. Prognosticators, the optimistic type, hold out hopes for a so-called high admission price; the pessimists—they do give one the "glooms."

At no time have their arguments, pro and con, struck in the writer a responsive chord; much has been said about the depression in the exhibition field, the "shopping" public and the downward tendency of admission prices to conform with the downward trend of prices for all commodities. From these arguments comes this natural deduction: to get more business in the theatre, one must reduce the price of admission. Here we have general arguments and a general conclusion. Good logic, what? No, it's all wrong to the writer's notion of thinking. Let us go into this in a manner altogether different from the accustomed practice.

## **An Individual Problem.**

Conditions: We must admit that the business depression is awful; that this summer will see many theatres dark, perhaps never to open again as picture theatres. We also must concede that the prices on all commodities are going down, and further agree that the public does "shop" for its entertainment. Given all these conditions the writer still insists on wanting to know what bearings, if any, have they on the scale of admissions.

One step further: Admission price is a specific problem for each individual theatre in spite of the fact that the conditions are general. It is at this point when the apparent logical deductions of the prognosticators become fallacies. Is the writer "kicking the hat sky high?" Sure!

## **How to Decide.**

Next move! Since admission price is specific and therefore a question for each theatre owner to decide, the question arises as to method or methods to determine whether to raise or lower or keep the same scale of admissions, and this should determine, what you, Mr. Exhibitor, will do next season.

Modus operandi:—This is how an exhibitor had to decide the question for himself. His theatre is located in a town of 8,000, and has an opposition house in the town. His theatre is a modern house with full stage and equipment, seating close to 1,200. The opposition is a picture house seating 900 and over. This "type" town is one of the many throughout the country known as the "backbone" of the industry—and it is this "backbone" which is showing strong symptoms of "business meningitis" and "raising the dust" about next season's scale of prices.

## **Checking Attendance Records.**

When the exhibitor took over this dried-up lemon, the "town tombstone," to put it over the top—and this was just four months ago—he found that the scale of prices was as follows: matinee, children 10 cents, adults 15 cents. Night, children 10 cents, adults, balcony 15 cents, orchestra 20 cents, including tax. Cheap enough! And should have packed them in with the best pictures in the market! This exhibitor was formerly an exploitation man whose business it was to put pictures over for other exhibitors. He went at it to increase attendance; pack the house—knock 'em dead. Well, he did not and still does not! For three months he watched the records of his attendance, checked his opposition, and in this way found out what the total attendance was for the town—this for three months.

## **Cutting His Losses.**

The show: Bearing in mind that the exhibitor advertised extensively, using newspapers, billboards, mailing list, and presented the pick of the cream of the picture product, and having a theatre which is most inviting and comfortable, it was up to him to find out why he was "losing his shirt."

Merchandising seats: This exhibitor found that after three months he played to an average of 3,800 people a week, giving twenty performances, as against a 24,000 seating capacity for the week for twenty performances. He learned that 21,200 seats in his theatre meant nothing, that he can count on approximately 4,000 admissions a week at an average price of 12 cents a seat. Lose his shirt! You bet! What did this exhibitor prove to himself? That the 4,000 admissions must cover expenses, and up went the price to 10, 20, 30 last half (including tax). He has cut down his losses and has not cut down his attendance. His next boost will help him break even and weather the storm. What about his opposition? He is still showing 'em at 20 cents., including tax.

## **Business Principle Plus Statesmanship.**

This exhibitor is applying business principles to his showmanship—not hysteria—and he is going to put his house over. Every exhibitor should know the fundamentals of merchandising and apply them to his seating capacity. If your film prices are right, the advertising up to snuff, giving the best shows, and you are getting maximum attendance; and losing money, the answer is raise your scale of admissions—not next season, but now! It's a heroic measure, but why wait for a long-drawn-out death attended with pain and suffering? Make it a case of kill or cure. Be sure you are right—then go to it to win.

# SIR WALTER DE FRECE M.P. AND THE GRIFFITH EYE-WASH.

## Great Entertainment Magnate declares that given the money, Britain can Produce as Good Pictures as America—or Better.

**D**URING the past week we have been treated almost *ad nauseam* to the views and ideals of David Wark Griffith, the American producer, who is in this country apparently for the purpose of raising capital for new film productions. Whether he will be successful in this respect remains to be seen, for despite his admitted eloquence as a speaker and a special pleader, one would be apt to suppose that he was posing as an idealist, which is a dangerous thing for a commercial man.

### BIG PICTURES—AND SMALL.

Sir Walter de Frece, M.P., chairman of the Alliance Film Corporation, was particularly illuminating on this point in course of conversation with a representative of *THE FILM RENTER* on Tuesday afternoon. "Griffith is undoubtedly a great producer," he said, "and I am among the vast army of his admirers in admitting the beauty and artistic excellence of such pictures as 'Way Down East,' 'Intolerance,' and 'Orphans of the Storm.' But look at the colossal sums of money they cost to produce! Are such pictures always a commercial proposition? I heard, for instance, and I should be interested to know if it is true, that 'Orphans of the Storm' absorbed so much finance that the amount budgetted to cover its cost was exhausted when the film was only half way through, and that a further immense sum was necessary in order to complete it.

Griffith may be able to make big films that will draw the public, and pull the people, but what about smaller subjects? Is he as successful in that direction? What about 'Dream Street,' for instance? Counted as one of his smaller pictures, it certainly cannot be regarded as an overwhelming success, and I am inclined to believe that Griffith's forte is big pictures and big pictures only. And to make these, practically unlimited money is necessary. 'Dream Street,' despite all its boosting up, was an admitted failure in this country, and although Harry Reichenbach did his best to push it along in America it did very little better. Reichenbach is a brilliant exponent of stunt advertising in America, where his methods are understood.

### A CLEVER PLAN TO ENLIST CAPITAL.

"Griffith is undoubtedly a very brilliant man," con-

tinued Sir Walter, "but I fear that behind all his idealism there will be found a clever plan of campaign. It is, I believe, a well-thought-out scheme intended to enlist the assistance of English capitalists to further the work of American picture production to the detriment of the British producing industry. I have not the slightest doubt that, given the necessary financial backing, we can produce in this country pictures equal—if not superior from every point of view—to those of American producers.

"In almost every instance the exploitation of an American film in this country is heralded by the announcement that it has been produced at an enormous cost. That there is a great deal of truth in this statement is evidenced by the elaborate and costly effects—the fleeting glimpses of mobs of thousands which make up so large a part of the American super film. We succeeded in producing 'Carnival' without mobs; we have just finished 'The Bohemian Girl' without mobs, and I venture to assert that notwithstanding the enormous difference in cost—if we are to believe what we are told with reference to the American super picture—either of these films will compare with anything I have seen from the other side. They will compare from the point of view of interest and photography and, further, they will make stronger appeal to the cinema public from the simple and effective portrayal of the story, uninterrupted by fleeting glimpses of tremendously expensive scenes and seething crowds. These, to my mind, arrest the flow of the story and necessitate the constant use of irritating sub-titles describing in detail what a person of ordinary intelligence would understand immediately if it were there.

### BRITAIN CAN DO AS WELL—OR BETTER.

"Given the necessary amount of money to spend upon production in this country my experience convinces me that we—and I am speaking of the British producing business generally—can turn out great super pictures that are equal to anything from America. I admire Mr. Griffith's art; I think his pictures are wonderful, but as a patriotic Englishman I should be sorry to hear that he had succeeded in taking hundreds of thousands of pounds of our good money across the Atlantic with which to make pictures which we can make equally well—if not better—over here."



# FILM TRADE PERSONALITIES.—No. 43.



SIR WALTER DE FRECE, M.P.

*Chairman of The Alliance Film Corporation.*

# EXHIBITORS DISCUSS QUESTION OF DISTRICT COUNCILS,

## But Decide to do Nothing in the Matter at the Moment— C.E.A. General Council's Full Agenda.

THE usual meeting of the General Council was held at Broadmead House, Panton Street, W., last week, Ald. E. Trounson, J.P., in the chair.

At the previous meeting of the Council it was agreed to recommend Mr. A. J. Gale as treasurer to the Kinema Tax Abolition Committee. Mr. Gale reported that he regretted he could not undertake the work of that office, although he would continue a member of that Committee.

Mr. F. R. Goodwin said he had approached Mr. Thomas Thompson, the treasurer of the Association, who was unable to undertake the duties of that office, and the appointment was therefore still open.

Mr. F. E. Adams said he would like to ask Mr. Goodwin to continue as treasurer.

The Chairman said they all wanted Mr. Goodwin to continue, and he was going to ask Mr. Goodwin to continue.

Mr. Goodwin said he would serve if he felt it really was the wish of the Council. There was a unanimous cry of "Aye."

The Chairman, addressing Mr. Goodwin, said they were all agreed (cries of "Settled"), and Mr. Goodwin was unanimously recommended to the Kinema Tax Abolition Committee for re-election as treasurer.

### Appreciation of Mr. Matt Raymond.

Mr. E. W. P. Peall suggested that the members should arrange a social function to express their esteem for the work done by Mr. Matt Raymond, and said that they could very well arrange such a gathering among themselves.

### Mr. A. E. Newbould, M.P., Elected to Council.

Mr. W. N. Blake reported that the Southern Midlands Branch had honoured themselves by electing Mr. A. E. Newbould, M.P., as their second delegate, and he warned anyone who in future referred to Mr. Newbould as a member of "the London gang" that legal proceedings would be taken against him. (Laughter.)

On the motion of Mr. W. N. Blake, seconded by Coun. G. F. McDonald, Mr. A. E. Newbould was elected a member of the Council amid acclamation.

### Admission of Accredited Representatives to Trade Shows.

The Council passed the following resolution.

"Resolved that the Council deprecates very strongly any steps taken by any renter or renters to prevent an exhibitor or his agent from attending any trade show or from making any marking or comment on such trade show, and that the matter be referred to the Joint Standing Committee to arrange a meeting with a committee of the Renters' Society to go further into the matter."

### Kinema Tax Abolition Committee.

Captain J. W. Barber gave a report of the work done by the committee, and in view of the position of negotiations his report was agreed to be treated as of a private character.

### Non-fulfilment of Bookings.

Mr. A. E. Shields brought before the Council a complaint with respect to a certain renting company, and complained that

certain bookings were not fulfilled on account of their copies being ruined. The Council referred consideration of the matter to Mr. Norman Hart.

### Daylight Saving.

Mr. F. E. Adams moved a resolution of which he had given notice of motion, "That a committee be appointed to consider the subject of Daylight Saving." He thought they should form a committee to meet other bodies who were opposed to the Daylight Saving measure, and he thought such a committee would be able to place itself in touch with a body like the Farmers' Union in order to see whether they could effectively voice their protest.

Mr. Ritson Bennell seconded the resolution, which was carried, and the Parliamentary Committee was agreed to as the body to approach the Farmers' Union.

### Expenses of Delegates.

On behalf of the London and Home Counties Branch, Mr. E. W. P. Peall moved a resolution of which notice of motion had been given, "That this branch is strongly opposed to the continuation of the present system of payment of delegates' expenses, and urges that each branch pays the delegates' expenses as heretofore."

Mr. A. J. Gale seconded the resolution, which he could thoroughly endorse, being treasurer of the London Branch. The charges to the London Branch were very serious indeed. If meetings were suggested in the provinces the London members supported them and paid their own expenses. Their funds were seriously depleted after paying their contribution towards delegates' expenses. It was a very serious matter to them, and an unfair burden.

Mr. F. R. Goodwin supported the resolution, and said if the present scheme went on much longer the London and Home Counties Branch would be bankrupt.

Mr. Thomas Thompson hoped the matter would be reconsidered. He had every sympathy with the London Branch. He moved as an amendment, "That this matter be reconsidered by the Finance Committee, who be asked to report to the General Council." Coun. G. F. McDonald seconded the amendment.

Mr. F. W. Morrison pointed out that the discussion showed how necessary it was to limit the number of delegates to the General Council, and he hoped he would see the day when a branch was only allowed one delegate, and when they had fewer men discussing their business it would be done far more efficiently.

The amendment was carried unanimously, and on being put as a substantive resolution, carried.

### Appointment of Expert Consultants.

Mr. F. H. Cooper moved the following resolution, of which notice of motion had been given: "That an expert consultant in the furnishing department of theatres be appointed, and to suggest that Mr. Hall, of Messrs. Hall and Dixon, 19, Garrick Street, London, be appointed at a nominal salary."

Mr. Thomas Thompson seconded the resolution.

Mr. Morrison moved the following resolution standing in the

name of Mr. Shields, of which notice had been given, as an amendment: "That this Council takes strong exception to any attempt being made to obtain the opinion of branches on matters relating to professional appointments necessitating the payment of retaining fees before the Council has had an opportunity of considering the suggested proposals and what bearing they would have on the finances and general well-being of the Association."

Whilst he had nothing to say against Mr. Cooper in suggesting that idea, there was a very great danger in making these appointments, as they might lead to a multiplicity of them.

Mr. Leslie Greene seconded the amendment, and hoped that the circularising of branches by branches, concerning matters which had not been submitted to the Council, would be more unusual on future occasions.

The amendment, on being put to the meeting, carried. The resolution was put and lost, and the amendment was carried as a substantive resolution.

### District Councils.

The Chairman moved a resolution of which notice had been given by the North-Western Branch, "That the question of District Councils be considered." This question, he said, was not one to be easily settled. Mr. Morrison raised this question when he referred to the unwieldy proportions that the Council might arrive at under certain conditions. The idea of District Councils was the grouping of three or four branches, probably three. The branches would send delegates. There would be a possibility of discussing business in the most useful way from the fact that the people in the immediate districts could best legislate for themselves rather than they could as a joint council which comprised all the districts.

Instead of one branch sending two or three delegates, according to their numbers, they could, by joint conference at the District Councils, nominate one or two delegates to the General Council, which would then become an executive made up of diminished numbers, which would very much facilitate business. He was not laying it down as a proposition without faults or weaknesses, but he contended it had a very great deal to recommend it. It might be remitted to the branches if they thought fit after discussion.

Mr. Ritson Bennell suggested it would be advisable to appoint a committee to consider the matter, and if they would accept such a resolution he would be pleased to move it.

Mr. J. McBride seconded the resolution moved by the chairman, who agreed to accept the addition proposed by Mr. Ritson Bennell.

Mr. F. E. Adams opposed the resolution on the ground of expense. It would also be difficult, with various councils passing contradictory resolutions for the General Council, to know which to deal with, and lastly, he thought the more delegates they had from the branches the better it was.

Mr. H. V. Davis also opposed the idea of District Councils. He chaffed the chairman as discharging an election pledge that the branches did not ask him to make, nor any member of that Council. One of the papers was talking about the matter at the time, and, like the acute strategist the chairman was, he put it in his program knowing there would only be a discussion. (Laughter.)

The Chairman: Save me from my candid friends. (Loud laughter.)

Mr. T. Herbert Kaye said his leanings were towards the resolution. Their experience in Yorkshire had convinced him it would be wise to get together in order to deal with matters that were purely local. He was afraid the branches were not ready for it, as experience in Yorkshire had shown.

Coun. G. F. McDonald said that if they wanted devolution they had better have District Councils. If they had diminished numbers at their Council meetings it would mean diminished interest.

The resolution was then put to the meeting, and was lost.

### Proposed Home Office Regulations.

The Chairman said they would now proceed to consider the draft regulations proposed by the Home Office. He had a recommendation from Captain Barber which, however, would require an Act of Parliament, whereas they were simply asked to submit recommendations on the draft regulations proposed to be issued by the Home Office. The matters to be dealt with were highly technical, and he would suggest that some of the technical members of the Council be appointed to a committee to deal with the matter, and that they should be empowered to secure the necessary additional technical advice.

The following members were appointed to a committee: Messrs. A. P. Blackham, W. N. Blake, A. E. Newbould, M.P., Coun. Lambert, Mr. V. Sheridan, and Captain Barber, to deal with the proposed regulations, to make recommendations, and to appoint three of their number to attend in conference at the Home Office.

Mr. Norman Hart, in reporting on various matters, said in his opinion that an exhibitor who destroyed a film accidentally through a fire was liable for the loss of the film, and not for the consequential damaging to the renter owing to the renter being unable to use that film to complete other bookings.

Mr. Hart reported he had been to Bradford in reference to revision of assessments. They had 21 cases, and the valuer reduced every case and met them by an increase of 33½ per cent. on the old 1914-15 rating. It showed that if the authorities were approached sensibly that they would meet them.

Regarding issue by Local Authorities of closing orders, the Council agreed that the whole matter should be discussed by the Parliamentary Committee.

The Council was informed that Mr. J. A. Seddon, M.P., had taken action with reference to an early closing order issued by the Southend-on-Sea Council.

### Formation of Joint Standing Council.

On the motion of the Chairman, seconded by Coun. Lambert, it was resolved: "That this meeting approves the formation of a joint standing council, to include the manufacturers, which shall meet from time to time, or at fixed periods, for the purpose of dealing with matters of vital and general interest to the trade."

Mr. F. W. Morrison explained that he had been elected to the Faculty of Arts as their representative. It was impossible for him to attend their meetings except when he was in London for Council meetings, and he asked them to elect a delegate who could attend. Mr. W. H. Percy was elected in his place.

### Municipal Matters.

The Chairman said they all regretted very much that Mr. F. W. Morrison had suffered defeat at the polls.

Mr. F. W. Morrison said he did not think for a moment that the City of Newcastle had been so interested in him until his defeat. It was worth while being defeated to learn that. He had been within fair view of getting the chairmanship of the Council, and he would have sat on the body that issued the licences.

The Chairman said that they had to congratulate Mr. Gale on being returned unopposed for the Middlesex County Council, and also on his return at the top of the poll for the Friern Barnet Urban District Council.

Mr. Bert Miller said it might interest the Council to know that their vice-chairman and another member of their branch had been elected to the local Council.

Mr. A. E. Shields said he had been elected to the Dewsbury Guardians.

### Next Meeting and Summer Conference.

It was agreed to hold the next meeting in London on May 10.

In reply to a question the Chairman said the Summer Conference would be held on June 27, 28, and 29 at Liverpool.

This concluded the business of the meeting.

# BRITISH FILMS FIND A GREAT EXPONENT.

## Miss Fay Compton in "Diana of the Crossways."

WHEN "A Woman of No Importance" was first seen, the most arresting feature of an arresting film was the almost startlingly fine performance of Miss Fay Compton. Many people asked themselves whether at last British films had found a great exponent worthy to rank with, and even to excel, the best in foreign countries. These high hopes will shortly be found to have been more than realised by Miss



A STRIKING RESEMBLANCE.

Fay Compton as Diana, compared with the portrait of the Hon. Mrs. Norton, who is said to have been the original of the character.

Compton's work in the new Ideal production, "Diana of the Crossways." In this picture the celebrated actress has accomplished what will be universally acclaimed as a real *tour de force*.

Mr. William Meredith, son of the author of "Diana of the Crossways," who has seen parts of the picture filmed, declares that, in his opinion, Miss Compton's acting is "superb throughout." Others who have also had a forward glance at the film are likewise loud in their appreciation of what is a positive revelation of the histrionic resources of the British stage. The part which Miss Compton has to play is that of an Irish wit and beauty whose rare gifts attract the lightnings of masculine passion.

### The Sex Duel.

The souls of the strongest men are scorched by her dazzling loveliness, and over and over again she is on the point of subjugation, standing, as it were, at the "crossways," ready to fall through moral weakness, but saved at the last minute of the eleventh hour by the interposition of an upright lover.

"Diana of the Crossways" is a great drama symbolising in itself the elemental clash of right and wrong, of purity and desire—the grand sex duel that has gone on through the ages, in which great careers have been destroyed, and woman has often been saved as though by the watchfulness of Providence and the justice that still rules the world. That justice surely is "the upright lover" in this story. In Mr. Denison Clift,

Fay Compton has had a producer who knows what he can get from her in the way of artistic effect, and Miss Compton has been supported by a distinguished cast.

### A Remarkable Make-Up.

The film will probably revive several remarkable controversies more particularly the question whether or not the character of Diana was taken from that of a celebrated Irish beauty, the Hon. Mrs. Norton. Whatever be the fact in that connection, the make-up of Miss Compton has been deliberately designed to give her an extraordinary resemblance to the supposed prototype. As will be seen from the pictures here given, the likeness between the two may fairly be described as a "speaking one."

### William Meredith's Tribute.

Mr. William Meredith, referred to above, has written to the Ideal to say that he has been struck by the great care taken firstly in the writing of the film version, and secondly by the tireless enthusiasm shown by the producer when rehearsing the actors for their various parts and in preparing them for the taking of the actual pictures. "I am particularly pleased," he adds, "that it has been possible to film my father's novel with so little departure from the actual text of the book. Where this has been done it has obviously only been due to the necessity of carrying the story to the public watching the film, where the spoken word alone was, of course, relied upon in the written book. I hope very sincerely, and I think, that the beauty of the production and the care with which you have selected the actors and actresses taking part will prove that you have been justified in your judgment of the public taste."



SCENE FROM "DIANA OF THE CROSSWAYS."

# THE COMEDY OF A CANINE CUPID.

**Bobbed Hair and Measles Shatter Promising Romance which Pinkie the Poodle has Created and subsequently restores.**

Associated First National Picture which gives Constance Talmadge many opportunities for clever acting.

**I**N "Wedding Bells," an Associated First National picture, shown to the London trade last week, Constance Talmadge has a part calling for all her vivacity of temperament to interpret, and, need it be said, the call evokes a ready and lively response. Harrison Ford is her stage mate, and the two together produce some pretty comedy, the man being mainly the foil against which her bright dialogue and action is set. There is a third actor with quite a prominent part, although without a name, in the person of Pinkie, Miss Talmadge's dog.

## PINKIE'S PLAYTHING.

It all begins with the fact that Rosalie Wayne and Reginald Carter occupy rooms opposite to each other at Palm Beach Hotel. While Rosalie (Constance Talmadge) is in her room having her



SCENE FROM "WEDDING BELLS."

hair dressed, Pinkie escapes, and finding a pair of men's shoes outside another door, proceeds in a manner familiar to the youth of the canine race to spoil one of the shoes for the purpose its manufacturer originally intended. Upon the appearance of the owner of the shoe Pinkie moves off with his plaything, and being pursued comes to a halt in Rosalie's room. Rosalie pouts and looks indignant at the intrusion, relenting somewhat when the intruder praises her flowing locks.

## TEARS AND TRESSES.

Next day a proper introduction is effected, and the romance proceeds apace until a chance remark concerning the suitability to some girls of bobbed hair leads to a tiff, conducted with the vigour which film-goers have learned to expect from the actress. To the accompaniment of the regret-wring hands of Maggie, her maid, the shears are applied to Rosalie's wealth of hair, and she appears before her lover with locks duly abbreviated. Reggy, who had really fallen in love with her hair, experiences a shock, and indignant and disappointed, Rosalie conducts another

diverting tiff with her lover, going back to her bedroom to cry it out in the sympathetic company of Pinkie. Next morning she leaves the hotel—and Reggie. Measles enter here to complicate matters, and Reginald Carter is seen in his bedroom with a countenance tastefully decorated with measles' inseparable blotches. Messages are forbidden to the sick man, and thus the couple drift apart. Pinkie gets astray and so loses his effectiveness.

## THE WEDDING EVE.

When Rosalie appears again it is with a paper in her hand announcing the forthcoming marriage of Reggie to Marcia Hunter, the belle of the season, and an opportunity is given to Constance Talmadge to interpret that truly feminine trait which hates another woman getting what she herself wants. Having failed to induce a quick growth of hair by using the hair washes of a bald-headed coiffeur, she purchases a wig, and realising her chances of winning him by her hair, calls upon him just as he is off to celebrate his last bachelor night with friends. This fixture she prevails upon him to cancel, and the two dine together, a really comic butler having been given orders to admit no one. Very coyly she lets down her (purchased) hair, and pretending her ignorance of the coming wedding engages in pretty pseudo-innocent dialogue, which impresses the bridegroom-elect, and makes him regret his contract to marry. In the midst of this enters the best man and later the bride, whom Jackson, the butler, has been unable to exclude. Result—a mild scene, more bright acting—and forgiveness.

## RAGE AND RECONCILIATION

Follows the wedding-morn, with Rosalie still determined to do her worst. The alterations between the church scenes, where the bride and her imperious mother are anxiously waiting, and the scenes of Reggie's residence where Rosalie is using all her wiles to detain and dissuade him makes this a long-drawn-out though not by any means tedious period. At length Reggie arrives at the church and the ceremony is just nearing the crucial point when a note (the contents of which are not divulged) is handed to the officiating clergyman. Here the audience is asked to make demands upon its credulity, and believe that because the bride's masterful mother will have a church ceremony, a former suitor for the bride's hand must become the new groom. Reggie returns home, finds Rosalie there, and, although glad to escape the wedding with Marcia Hunter, engages in more wordy warfare with Reggie. Henceforward the path is smooth, and Rosalie, referring to the note to the clergyman, remarks that she had to do something.

In this picture there is not one dull moment. It is full of incident and clever acting, not the least attractive being that of the small dog trained to do the right thing at the right moment in the right way. It is bound to be a popular attraction not merely because of the eminence of the principal characters, but because of the construction of the story and its production upon the screen.

# THE KINEMA AND POLITICS.

## Manchester and Salford Trades and Labour Council Discusses Political Propaganda on the Screen.

**A**PPARENTLY the kinema has a fascination for the Manchester and Salford Trades and Labour Council, for the pictures have again been the subject of discussion at its monthly meeting. Some time ago we reported that a resolution was moved by the Theatrical Employees' Union asking for the abolition of the Entertainment Tax. This was turned down, and the grounds urged for its defeat were that the higher the tax the fewer people would attend the pictures, "a consummation devoutly to be wished," as the main result of the kinema entertainment seemed to be to dope the workers and thus prevent them thinking of their own social salvation.

Evidently a modern version of the Cæsarian dictum that the way to keep slaves in willing servitude was to give them bread and circuses. Obviously, in the opinion of the Manchester and Salford Trades Council, either the fare put on by the Manchester kinemas was of very poor quality or the delegates had been unfortunate in their choice of a place of entertainment.

### A Protest.

On the present occasion the resolution under discussion, which was submitted by the Amalgamated Society of Lithographic Printers, was as follows: "That this Council enters its protest against the use of the kinema for political propaganda purposes."

The mover's chief criticism was of the various news films which, he said, almost invariably had sub-titles or comments

in antagonism to the working-class movement. Especially did he denounce the film dealing with the Russian famine, showing shops in Petrograd containing food and asking the question, "Is there any famine?" This, at a time when a universal appeal for help is being made, backed up by the most respected and impartial personages in the world, he regarded as particularly flagrant. Other delegates dealt with various forms of what they called "big business" propaganda, both in story and news.

### Resolutions Which Cut No Ice.

There was considerable opposition to the motion, chiefly on the ground of its negative character. One delegate, who said he occasionally went to the pictures, as in these strenuous days of short time and unemployment it was the only form of public entertainment he could afford, suggested that a much better way of exercising pressure on the kinema was to write a personal letter to the management calling attention to any particular film which they considered offensive or in bad taste. Managers were susceptible to their patrons' wishes, and such a course was much more effective than passing pious resolutions which cut no ice.

There seemed to be a general opinion among the delegates that more and more were the kinemas being used for political and class propaganda, which was none the less dangerous to organised workers because of its subtle and insidious character.

The resolution was carried by a large majority.

## NEXT YEAR'S SELZNICK OUTPUT.



SAM E. MORRIS.

**S**AM E. MORRIS, vice-president of Selznick Pictures Corporation, is in London for an indefinite period with the object of arranging for the distribution of next year's output of his company.

Seen by a representative of THE FILM RENTER, Mr. Morris stated that his plans were more or less unsettled at the moment, and he had yet to decide whether the new Selznick pictures would be put out through an independent renting concern

or if they would set up their own distributing organisation for the purpose. "All depends upon the opinions I form after I have carefully surveyed the field," he said. "We are well

satisfied with the arrangement made with Pathé's, which is working very well. They have about 40 pictures produced in our Los Angeles and New York studios.

### Next Year's Output.

"Arrangements are already in hand for next year's productions, and our company started for Los Angeles just before I left. These will include sixteen big special films, in some of which Elaine Hammerstein will star. We shall also handle a number of other subjects which we may acquire from time to time. Incidentally I may say that we believe in the policy of reciprocation. We are open to buy any good British pictures suitable for exploitation in America, and I may tell you that we are already handling the big Ideal picture, 'A Woman of No Importance.'"

### May Produce in England.

It is on the cards that Selznick may produce one or two big pictures in this country during summer, for which purpose "stars" would be sent over from America, and the supporting cast engaged here.

"I am here indefinitely," said Mr. Morris, "and am open to consider propositions of any kind. The more people I see here—the Savoy Hotel—the better I shall like it. It will be some weeks before I shall be in a position to make any definite statement as to our future arrangements concerning the distribution of our films."

# FILM PRODUCERS BUSY IN YORKSHIRE.

## Dick Turpin on the Great North Road—and a Granger Picture to be made near Huddersfield.

(By our Leeds Correspondent.)

**F**ILM producers are going to be busy in Yorkshire, and the public may have an opportunity of seeing the moving picture in the making—an experience that most people would welcome.

I met Mr. I. Bernard Davidson in Leeds a day or so ago, and he stated that he was visiting the Huddersfield area with a view to locking over the ground before planning a picture that will be made by Granger's. The film will be an interesting one, but confidences forbid further details beyond the statement that the production will be of a sporting character—a picture of the kind that this house has been producing with such success.

### National League Films.

Mr. Cyril Last, who introduced Mr. Davidson to many members of the business in these parts, tells me that this will be the second of the series of pictures to be issued under the system agreed on by the British National Film League. The first of these pictures will be here for trade show shortly, and will be handled by Granger's. It will have a big Yorkshire interest, for the artiste featured is Constance Worth, the actress

so well known in the Leeds area. She is a native of these parts, and formerly resided at a village on the outskirts of Leeds—Horsforth, to wit.

### Turpin on the Road!

Then comes the Matheson Lang-Stoll picture of "Dick Turpin's Ride to York." Parts of this picture will be filmed in Yorkshire, and residents along the Great North Road may awake one morning to find Dick and "bonny Black Bess" careering along the highway. I would like to be there.

### Scene of Action.

I am told that the Doncaster area will be the scene of some of these exploits, whilst York should have a show, and it is also possible, if the history of the natives be true, that Pontefract will get a look in. There is a corner here where the famous highwayman is supposed to have successfully set "Black Bess" to leap from bank to bank across the road—a tall order, as those who have seen the spot will agree. This picture has Yorkshire all aglow with interest.

## A SMART WINDOW DISPLAY.



A novel window display which is attracting considerable attention in Wardour Street, devised by P. Rogers, publicity manager of Pathé Frères, to advertise "A Man's Home," the first of the Selznick pictures handled by Pathé. On the right, a cut-out mediaeval castle, the windows of which are lighted by red and blue lamps, stands on a hillock. A Moat, with glass "water," draw-bridge, and knight on horseback, are features. On left model home (lent by Ideal Homes) also stands on hillock. Scenic back-cloth of hills and clouds. Floor covered with grass, small trees, ponds, etc. Three announcement cards carrying stills, etc. Lettering on background as shown in photograph.

## A TESTIMONIAL RECALLING OLD SCREEN HISTORY.

**A** BEAUTIFUL hand-painted testimonial on art paper was recently brought from New York "by special courier" and handed to Mr. J. Stuart Blackton at his office in Bush House. This communication has an historical value in that it is signed by members of the Vitagraph Company, of America, and its staff, many of whom have been associated with Mr. Blackton since the pioneer days of the screen. Mr. Blackton and Mr. Albert E. Smith, both Englishmen, founded the Vitagraph Company in 1897, when they began making the first film plays and news pictorials that made screen history, though the company was not incorporated until 1900.

The testimonial has a picture of the Thames Embankment, with the Houses of Parliament in the background, at the top of the dedication page, and at the bottom a picture of the sky-line of lower New York, with Brooklyn Bridge in the foreground. The dedication reads: "Your adventure in a new land is more glorious than your 'Glorious Adventure.' Your tremendous success has re-echoed throughout the industry in the United States, and we who worked under your banner congratulate you and yours. A pioneer always, you have broken new trails in an old land—a greater achievement than heaving a way through virgin country. More victories every year to you—so say we all of us!"

# THE COMEDY OF CHRONIC COWARDICE.

## The Amenities Attending a Bubble Reputation depicted by new Gaumont Film, "His Back against the Wall."

Honours go to Raymond Hatton for Clever Acting of a poor worm who has desires to appear Heroic, but little capacity for Heroism.

THE sentiment awakened in an observer by the spectacle of a coward achieving heroism is that of profound admiration, and the process fit subject for dramatic treatment; the reverse process is one of tragedy, evoking sadness and disappointment, or in some circumstances indignation. What of the coward who remains a coward? For him usually there is nothing but derision. Goldwyn's this week showed to the London trade a coward who never escaped his cowardice, and the attitude of the audience towards him was one of real good humour.

### RAYMOND HATTON'S ACHIEVEMENT.

"His Back Against the Wall" as a title suggests a play of a desperate kind with a hero keeping his end up against almost overwhelming odds, but, as a matter of fact, it was real



SCENE FROM "HIS BACK AGAINST THE WALL."

clever comedy. Its scheme was an attractive one and deserved success, but without a character actor of the ability of Raymond Hatton the play would not have achieved the successful presentation it has undoubtedly attained.

We are introduced to Jeremy Dice (what a temptation it is to call him CowarDice!) when he is a "finisher" in a tailor's shop, wincing beneath the bullying of his coarse employer, Poutch, and possessing as his height of ambition the ability to be a prize-winner at a dance, and a well-dressed one at that. He carries off the prize, but in the moment of victory a rival of his takes away his girl, and he has not sufficient pluck even to protest.

### OUT WEST.

Poutch, who has been proud of Dice's success as a dancer, is so disgusted with his lack of pith that he sacks him, and our

hero (if that be an admissible term) starts for the West on a freight train. He is robbed and thrown off the freight train, and finds himself bleeding, exhausted, and dazed in a land of cactus plants, penniles, hungry, and thirsty. It is at this point that an audience will cease to laugh at Dice's cowardice and feel sorry for him as he struggles on to a deserted shanty. They may even wonder, for a time, if the previous comedy is not out of place. Dice drags himself up into a loft, stalked by a beast of prey, and is presently aware of a fight going on below. Arizona Pete and Lew Shaler have quarrelled over the sharing of the spoils of a robbery, and revolvers being drawn, the death of both is the result.

### ACHIEVING A REPUTATION.

Here returns the comedy again and grows faster and more vigorous. Notwithstanding the fact that he has flinched at every shot, he tremblingly descends and picks up one of the revolvers, holding it shiveringly in his hand. At this point the sheriff arrives, and terror is written all over Jeremy's face. The former assumes that Jeremy has killed the robbers single-handed, and acclaims him a hero. He will listen to no explanations, but puts him on a horse, "as safe as a rocking horse," and sends him to Chatterton, where he is nursed back to health again by the daughter of a rancher whose son has been a victim of the deceased Shaler. Jeremy's desire to live up to the reputation made for him is really funny, whether he is firing at an old tin out in the scrub, or tucking his hand in his breast and striking a pose after the pattern of Napoleon, whose picture hangs upon the wall.

### THE SHOCK OF A "FALSE ALARM."

The most comic incident of all, however, is his response to the challenge of "Bronc" Lewis, Lew Shaler's cousin, who has seen him firing at the tin and flinching with every shot. Lewis denounces him as a "false alarm," and challenges Jeremy to fight him. The coward-hero's antics as he keeps the appointment are laughable in the extreme. Shaking at the knees, he approaches Lewis, and the contrast between the two is most marked, the insolent over-bearing Lewis and the terror-stricken Dice. Suddenly, in a paroxysm of terror, he lands out, hits Lewis and, firing his revolver, succeeds by sheer luck in literally getting Lewis in the neck. After that, having explained that he didn't mean to shoot him so hard, Dice gets back to his horse at full speed, and home to Mary and marriage.

"His Back Against the Wall" is a real triumph for Raymond Hatton, as well in the pathetic scenes as in the comic. Never does he lose the wistful, worried look, and his futile attempts to live up to the reputation thrust upon him gain the observer's sympathetic good humour and are most diverting. The acting of the other characters is well done, and this, coupled with the clever and at times really subtle sub-titling, promises success wherever the picture is shown.



# ANOTHER ARNOLD BENNETT FILM

Presents opportunity for good acting and an opening for the introduction of Frank Goddard, the well-known boxer.

A film that does full justice to the original, and gives Laddie Cliff a chance to show his mettle as a screen artiste.  
A popular offering.

THESE is no questioning the premier position attained by Arnold Bennett as a delineator through fiction of various aspects of provincial life. His acute observation of the details of life in the Pottery towns and his accurate knowledge of the psychology of their inhabitants have made such books



SCENE FROM "THE CARD."

as "Clayhanger" and "The Old Wives' Tale" volumes to which to return again and again. Ideal Films, Limited, have taken another story of his and produced it for the screen, Laddie Cliff (of the Co-optimists), whose first appearance in film acting this is, taking the title rôle of "The Card." This was trade shown in London this week, and met with an excellent reception. Laddie Cliff as Denry Machin, a "bounder," doing really well. He seemed to be acting with some slight restraint in the opening scenes, but it was not long before he opened out and carried along the briskness of the play in excellent style. He did not, however, at any time intensify his acting to produce tip-top screen results.

## LOUIS MERCANTON BUSY.

To Make Three Films in Six Months.

M. LOUIS MERCANTON, of the Société des Films Mercanton, is about to embark on the big task of producing in six months three important films, the scenes of which will be laid and acted in three different countries. He is at the present moment in Algiers, where on May 1 he will make a start on a film entitled "Sarati the Terrible," from a novel of that name by Jean Vignaud. Having finished that, M. Mercanton crosses into Spain, where he will film the story of "In the Gardens of Murcia," which achieved

## THE STORY IN BRIEF.

Denry Machin is a solicitor's clerk by profession, but by nature an adventurer, and the play marks his progress through enterprising channels to the mayoral chair of his native town. We see him at first in his commonplace clothes in his employer's office, when the arrival of the new Mayoress, the Countess of Chell, awakes him to his opportunities. A ball is to be given and "The Card's" employer is to get out the cards of invitation. What easier than to invite himself? He takes two other cards, and bribes a tailor with one of them to make him a dress suit, and with the other he obtains lessons in dancing. Adventures come fast and furious after this. He dances with the Mayoress and wins a bet, but loses his job as a result. He takes on rent collecting, affects a white felt hat, light trousers and spats, builds up a rent-collecting business, spots a heavy-weight champion, trains him, and makes £2,000 out of the deal, and in the end buys the new house of Councillor Cotterill, a bankrupt builder, and as the broken man and his wife leave by train for America, gets their daughter to jump out of the carriage and cast in her lot with him.

## WELL-KNOWN BOXER ON THE SCREEN.

As might be expected from the nature of the story, the settings are somewhat drab. Denry's cottage home and the solicitor's office do not provide much in the way of elaborate scenery, and even the ballroom scene is naturally only that of a provincial town. Of the characters other than "The Card," special mention must be made of Fransi Carlos, who played the part of Mrs. Cotterill. Possessing an excess of adipose she made the most of it for comic ends, and her choice of a dress for the ball and her appearance in it were sufficient of themselves, without her whimsical manners, to excite risibility. Dora Gregory as Denry's mother played a drab, unemotional part with great skill.

For the lovers of the fistie art, the appearance of the well-known boxer, Frank Goddard, as Cuthbert, "The Card's" find, will prove an attraction. First in a rough and tumble at the rear of some cottage property, where Denry is collecting rents, and later in the ring contest, Cuthbert gives displays of his art, although the knock-out of his opponent does not appear a very severe blow.

considerable success on the New York stage last year under the title of "Spanish Love." Finally, on his return to France, he is to make an interesting film, founded on a story by a celebrated French author, the scenes of which are laid in and around Paris.

The latest Allied Artists' feature, Rex Beach's personally-supervised production, "The Iron Trail," will have the extra advantage of a book boom to synchronise with the release of the film. Messrs. Hodder and Stoughton, the publishers of this famous story of the building of the Alaskan railway, have just brought out a cheap edition of the novel, which will be on sale at all the leading bookshops, bookstalls, and newsagents.

# "THE AGONY OF THE EAGLES."

## A French Film Masterpiece—Special Presentation at the Coliseum and the Philharmonic Hall.

**H**ISTORY will be made and remade at the Coliseum on Sunday evening, when that famous house of high-class varieties will become, for just one brilliant occasion, a super-picture theatre, filled with an invited audience to witness the French film masterpiece, "The Agony of the Eagles." For before the eyes of some of the most distinguished people in military, naval, diplomatic, and social circles, Napoleon in all



The great French picture, "The Agony of the Eagles," which has recently been acquired by the Stoll Film Company, will be screened at the London Coliseum to-morrow (Sunday) evening at a special show, and will from Monday next onwards be an outstanding attraction at the Philharmonic Hall.

his glory—and in all his humiliation—will appear on the screen, and the heroic but hopeless efforts of the remnants of the banished Emperor's Old Guard to put his son, the "Eaglet," on the throne of France will reconstruct an historical tragedy in the form of a film epic.

### Wonderful Scenes.

"The Agony of the Eagles" is a screen adaptation of a novel by Georges d'Esparbes (called "The Old Guard"), which is famous across the Channel though practically unknown in this country. It is a film upon the production of which many thousands of pounds have been lavished, and it possesses many remarkable features. But unlike the majority of American producers, Bernard Deschamps, who made it, did not spend the bulk of his money on elaborate sets. Instead, he secured the co-operation of the French Government and used the real thing.

Some wonderful scenes, for instance, take place in the ballroom of the Palace at Fontainebleau, and the splendour of that ballroom will delight the eye. But the ballroom is not a studio set—it is the real ballroom in the real Palace at Fontainebleau. Again, there is the pathetic leave-taking of Napoleon, in the hour of his degradation, in a courtyard lined with broken-hearted soldiers, while thousands of weeping men and women throng the roadway beyond the railings—a scene that was filmed in

the actual courtyard of the Palace where Napoleon's leave-taking really did take place.

So with a hundred other scenes, backgrounds which neither art nor money could have reproduced with any great fidelity. The very cobblestones and floors that are trodden by the film Napoleon are those that were trodden by the Napoleon of history, who set out to conquer the world and died a weary prisoner on a little storm-washed isle. The disastrous retreat from Moscow, which is but one of many moving episodes reproduced in this picture, was filmed amid a barren waste of snow such as was actually trampled by the unhappy survivors of that terrible exploit.

There may have been other Napoleons on the screen, but never the Napoleon restored to life rather than merely personated by M. Severin-Mars in "The Agony of the Eagles." This famous French actor lived the part so utterly that he made himself desperately ill of it; and his performance as the little Corsican is equalled only by his performance as Col. Montander, the leader of the conspiracy to put the "Eaglet" on the throne of his father.

The Stoll Film Company, Ltd., who have acquired the British rights of the picture, are responsible for this unique première at the Coliseum, admission to which can be gained only by reserved ticket. But the general public will have ample opportunities of seeing "The Agony of the Eagles," for on and after Monday next the picture will be presented twice daily at the Philharmonic Hall, at 2-30 and 8-15, at popular prices.

## CANADA IN ENGLAND.



A scene from the Stoll picture, "Little Brother of God," just shown to the London trade, in which there are a number of remarkable pictures supposed to represent Canadian backgrounds.

# Paramount Pictures



## TRADE SHOWS

<b>LONDON</b> NEW GALLERY KINEMA. AT 11 A.M.	<b>TUE</b> <b>May</b> <b>2</b>	<b>WILLIAM S. HART</b> in "WHITE OAK."
<b>GLASGOW</b> CINEMA HOUSE, RENFIELD STREET, AT 11 A.M.	<b>WED</b> <b>May</b> <b>3</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>LEEDS</b> CINEMA EXCHANGE, AT 10-30 A.M.	<b>TUE</b> <b>May</b> <b>2</b>	<b>WILLIAM S. HART</b> in "WHITE OAK." Also "BACK PAY" (A Cosmopolitan Production).
<b>SHEFFIELD</b> ELECTRA CINEMA, AT 10-45 A.M.	<b>WED</b> <b>May</b> <b>3</b>	<b>WILLIAM S. HART</b> in "WHITE OAK." Also "BACK PAY" (A Cosmopolitan Production).
<b>MANCHESTER</b> WINTER GARDENS, PETER STREET. AT 11 A.M.	<b>TUE</b> <b>May</b> <b>2</b>	<b>WILLIAM S. HART</b> in "WHITE OAK." Also "BACK PAY" (A Cosmopolitan Production).
<b>CARDIFF</b> 16 PRIORY STREET, AT 11 A.M.	<b>FRI</b> <b>May</b> <b>5</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>NEWCASTLE</b> GRAINGER PICTURE THEATRE, AT 11 A.M.	<b>FRI</b> <b>May</b> <b>5</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."
<b>LIVERPOOL</b> SCALA THEATRE, LIME STREET, AT 11 A.M.	<b>FRI</b> <b>May</b> <b>5</b>	<b>WILLIAM S. HART</b> in "WHITE OAK." Also "BACK PAY" (A Cosmopolitan Production).
<b>BIRMINGHAM</b> SCALA THEATRE, AT 11 A.M.	<b>FRI</b> <b>May</b> <b>5</b>	<b>WILLIAM S. HART</b> in "WHITE OAK." Also "BACK PAY" (A Cosmopolitan Production).
<b>NOTTINGHAM</b> LOUNGE THEATRE, AT 11 A.M.	<b>TUE</b> <b>May</b> <b>2</b>	<b>ETHEL CLAYTON</b> in "HER OWN MONEY."



**FAMOUS-LASKY FILM SERVICE LTD.**  
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# William S. Hart "WHITE<sup>IN</sup> OAK"

Story by ..... WILLIAM S. HART  
Adapted by ..... BENNET MUSSON  
Directed by ..... LAMBERT HILLYER  
Photographed by ..... JOE AUGUST, A.S.C.

*A Paramount Picture*



**FAMOUS-LASKY FILM SERVICE LTD.**  
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*presents*

# BACK PAY II

Story by ... FANNIE HURST  
Directed by FRANK BORZAGE  
Scenario by FRANCES MARION

A Cosmopolitan Production  
*A Paramount Picture.*

 **FAMOUS-LASKY FILM SERVICE LTD.**   
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM - LONDON - HEAD OFFICE 106-170 WARDOUR ST. W. 1

# NORTHERN CRACKSMEN'S BIG HAUL.

## Kinema Proprietor's £10,000 Loss.

AS the result of a daring burglary last week, Mr. and Mrs. Lamb, the proprietors of the Buffalo Picture House, Hirst, Northumberland, had removed from the bedroom of their home in North View, Ashington, a safe containing about £10,000, made up of about £5,000—chiefly in £5 notes and cash—and various securities, including War Stocks and company certificates, Mr. Lamb's will, and the title deeds of his residence in North View, Ashington, as well as other valuable documents.

### Carefully Planned Crime.

That the affair had been carefully planned is evident from the fact that it was carried out within a short distance of the main thoroughfares of Ashington. When the Lambs left home about 6 o'clock to supervise affairs at their kinema everything was in order. Miss Lamb paid a short visit to the house about 8 o'clock, and then there were no indications of anything amiss, but at 10 o'clock, when she returned to prepare supper for her parents, Miss Lamb found the street door open and the safe gone.

No one seems to have seen or heard anything of the thieves, although several men must have been concerned in the affair, as well as a motor car, which must have been concealed some distance from the house. Everything seems to have favoured their designs. The watch-dog, a great Mastiff, had, unfortunately for the victims, been taken to the picture hall, and not the faintest sound of any unusual noise was heard by the occupants of the adjoining house.

### Big Safe Skillfully Removed.

The safe, although of an old pattern, was about three feet in height and of massive construction. It stood on the floor of the bedroom without fastenings either to floor or walls. Its removal would prove difficult even for two men, and the almost entire lack of traces from the bedroom down the stairs to the street, indicate that some thick matting or carpeting was used to deaden any possible noise, and to cover up any possible clue from footprints.

That a motor car was used there seems no reasonable doubt, as one was seen by some cyclists on Stakeford Bridge, a few minutes after 10 o'clock, being driven at a fast rate from the

direction of Ashington, and was on the direct road from Hirst to Cramlington.

### Police Discover Empty Safe.

Immediately after the discovery was made the police were communicated with, and inquiries set on foot. In the early hours of Thursday morning the police found the damaged safe by the roadside at the disused Government aerodrome at Cramlington, it having been torn open, evidently by some high explosive. Some of the documents have been recovered, and the war stock certificates and share certificates were found near.

The motor car, which was traced to Newcastle, and is now in the possession of the authorities, was a private one, but licensed as a hackney carriage, and registered in a London district. It is stated that when the car was abandoned at Newcastle the booty was carried to a house in the city, and divided in a number of parts. It is also stated that the car arrived in Newcastle from London at 3 o'clock on Tuesday morning, and was afterwards identified on the racecourse at Gosforth. An important clue is a small piece of metal, thought to have been loosened while the safe was being placed on the car, which fell to the ground when the car slackened speed on the police signals at Gosforth.

### Arrest of Suspects.

Three men were arrested in Newcastle by the city police on Thursday, and on Friday morning were handed over to the Northumberland County Police, and taken to Morpeth, where they were brought before a magistrate and remanded. The police refused any information to the Press regarding the proceedings at Morpeth, but on Saturday morning it was stated that the three men arrested were Arthur Clarence, Newcastle, a variety agent; Gordon Ray, stated to have been formerly connected with the cinema business in the Sunderland district; and a man named Simmons, a London chauffeur, alleged to have driven in a motor-car from London. Two expert cracksmen, who are still wanted by the police, have not yet been arrested.

It is further stated that the names and addresses of the two men are known to the police, and the apprehension of these may be expected at any moment.

## SUNDAY CONCERTS AT MORETON PICTUREDROME PROHIBITED.

STRONG police opposition was forthcoming to an application, which was made to a Bench of Birkenhead County Justices for permission to give sacred concerts in the Moreton Picturedrome, Wirral, on Sunday evenings from April to September. The application was made by Mr. F. S. Moore (solicitor) on behalf of Mr. William Wainwright.

An undertaking was given that the concerts would be held during such hours that they would in no way interfere with attendance at divine service.

Police-Superintendent Emion stated that he had gone very carefully into the matter, having placed the whole of the circumstances before the Chief Constable, who had directed him to strongly oppose the application. In the opinion of the police such a thing was not desirable at Moreton. Had the application concerned an isolated occasion only, and had it been for a charitable purpose, the police would not have raised any objection, but to use these particular premises Sunday after Sunday during the summer months would mean a great deal to the police, considering the large number of people who were now at Moreton. They were limited as regarded police protection at the present time, and, if the application were granted, it would be absolutely necessary to have a constable there continuously. On that ground he (the Superintendent) strongly objected to it.

The Justices intimated that the application would be refused.

# WHAT LONDON RE



## The Week's Trade

**M**R. P. BIRD, of the Bird Film Company, 91, Shaftesbury Avenue, London, W., asks us to state that Mr. Allen Thomas is no longer connected with the company.

### Change of Subject.

Associated First National Pictures, Ltd., inform us that the film "Her Social Value," which was arranged to commence trade showing on Friday, May 5, in London, has been replaced by another Katherine MacDonald production, entitled "The Infidel."

### First Scenes for "Rob Roy."

Will Kellino goes to Oban next week to take the Cattle Fair scenes for the Westminster super-production of "Rob Roy." A number of Scots will be engaged in these scenes. On his way to Oban Mr. Kellino will also give instructions and directions for the immediate commencement of the building of cottages, a church, and a castle fort in the neighbourhood of Aberfoyle, where a good many of the exterior scenes will be taken. A large number of people will be engaged in the production, and in one scene alone—the final scene—there will be a thousand supers.

### Eclair Press Studios.

The Eclair Press Studios have just started business at 28, Denmark Street, under the management of Mr. James F. Sime and Mr. Tony Walden. Both these gentlemen are well known in the business, and their speciality is photography for Press and for artistes. We understand they are executing work for the latter at a very reduced fee.

### A Sensational Circus Film.

Walturdaw's will present to the trade on Friday, May 12, at the Shaftesbury Pavilion, Sansone, the great Italian artist, in "The Heart of an Acrobat," which is described as a thrilling film of circus life. The culminating effect of the ultra-sensational stunts of Sansone, the dare-devil Italian acrobat, are said to positively beggar description. The production has been



SCENE FROM "A BACHELOR'S BABY."

passed by the British Board of Film Censors for universal exhibition. It is scheduled for release on December 4 next.

### "A Bachelor's Baby."

The latest Granger-Davidson film has now been completed, and will be trade shown in June, under the auspices of the British National Film League. It is adapted from the well-known novel by Rolf Bennet. A straight comedy, it is said to abound with humorous situations. Tom Reynolds plays the part of Capt. Rogers, and is supported by Haidee Wright, Constance Worth, and Malcolm Tod.

### New Swedish Biograph Pictures.

There is some considerable justification for the Gaumont Company's recent description of the Swedish Biograph productions as "the world's finest dramatic photoplays." It is, of course, a general description, and there would certainly be some difficulty in finding another studio output in which the percentage of good dramatic pictures was so high. Fortunately, the prejudice of exhibitors against foreign productions is rapidly disappearing, and the excellence of the Swedish pictures, backed by trade paper and newspaper opinion, have materially contributed to this more promising outlook. So the new Swedish Biograph productions, handled by Gaumont's, come to us with an increased interest. "Guarded Lips," the first to be presented, has a story drawn from life, and, apart from its strong story interest and concern in its characters, is also a commentary upon a tragic phase of the Russian Revolution that has been represented in the news columns of the newspapers. It was written and produced by Mauritz Stiller.

### Fifteen Episodes of Sensation.

The first three episodes of Pearl Films' gigantic animal picture are said to give ample proof that "A Dangerous Adventure" is going to be a big serial attraction. A splendid piece of photography appears in the first episode, when a terrible jungle thunderstorm is depicted with astounding realism. Enormous trees are flung to the ground, and terrified lions and tigers run madly for shelter, accompanied by the warning trumpeting of elephants. The powerful cast includes Grace Darmond, Derelys Perdue, Philo McCullough, and Jack Richardson.

### A Film Without Inserts.

The George Clark pictured version of Alfred Ollivant's racing novel, "Boy Woodburn," upon which Guy Newall is hard at work, will be unlike most pictures in good many respects, and utterly unlike practically all pictures in at least one respect. Racing films usually depend for their success entirely upon sensation, but it is said that it very happily combines charm and prettiness with tremendously sensational moments. It also contains some very fine shots secured at this year's Grand National. The respect in which it differs from all other films is that it will not contain a single telegram, newspaper cutting, letter, postcard, or other intrusion, which comes under the technical name of "insert," which so often make their appearance upon the screen. "Boy Woodburn" will consist entirely of action and art titles.



# ENTERS ARE DOING

## Activities at a Glance.



### An Attractive Catalogue.

An attractive catalogue of lenses and photographic apparatus has just been issued by Messrs. J. H. Dallmeyer, Ltd., giving particulars of their manufactures, many of which have been reduced in price. The quality of lenses and all apparatus is too well known to require superlatives, and the firm state that they will be pleased to supply a copy to any interested person. An interesting illustration in the catalogue gives a view of High Cliff Castle, Hants, taken with an ordinary lens, and lower a window in the Castle taken from the same position with the firm's new large Adon, a fixed focus telephoto lens of ¼-plate size. The latter picture is most remarkably clear in its detail.

### "Cocaine."

Astra Films are showing the much-discussed subject, "Cocaine," at the London Alhambra on Wednesday next at 11 o'clock. It is a trade show that will not be missed by wide-awake showmen.

### "The Unknown Wife."

Edith Roberts is one of the best known of the Universal stars. She has to her credit such popular productions as "The Adorable Savage," "Lasca," and "The Fire Cat." Her appearance in yet another Universal production, "The Unknown Wife," will be welcomed by exhibitors who have shown such productions as "Lasca," and experienced the wonderful results of this star's popularity. "The Unknown Wife" will be trade shown by F.B.O. at their private theatre, 22, Soho Square, on May 1 at 10 a.m. and 3 p.m., and May 2 at 10 a.m. and 1-30 p.m.

### A Marshall Neilan Picture.

Marshall Neilan's latest production, "Bob Hampton of Placer," was presented by Associated First National Pictures, Ltd., at the New Gallery Kinema, Regent Street, yesterday (Friday). Featuring Wesley Barry, of "Dinty" fame, supported by Marjorie Daw, James Kirkwood, and a cast of over two thousand, this picture is described as a "super." Realising that two thousand actors require skilful direction, and that the present systems were inadequate to his requirements, Marshall Neilan used his airship for the dual purposes of direction and photography of the main scenes.

### Rothacker's New Laboratories.

To celebrate the twelfth anniversary of the founding of the Rothacker Film Manufacturing Co. in 1910, a party was recently held in Chicago, to which all workers in the Rothacker Chicago studio-laboratory were invited, and in accordance with American practice a birthday cake with twelve candles upon it was provided. Mr. Watterson R. Rothacker, the company's president, declares his faith in the motion-picture industry to be at least twelve times stronger than it was in 1910, and is proving it by planning the erection of three additional laboratories. One of these is to be at Toronto, and another in New York, and Mr. Rothacker sails for Europe in June to make arrangements for his London studio.

### A London Lounge for Exhibitors.

Mr. Harold Pontefract, the advertising and publicity manager of Associated First National Pictures, Ltd., informs us that

his firm have provided at their business premises at 37-9, Oxford Street, a very nice and well fitted lounge, and have also arranged facilities which enable it to be used by any exhibitor as a writing room. Notepaper and all necessaries are provided, and a hearty welcome is extended to any exhibitor visiting London to make the utmost use of the facilities offered.

### The Motiograph Projector.

Sidney Bernstein, managing director of Film Agencies, Ltd., 19, Cecil Court, W.C., writes: Many exhibitors have been surprised to find we are still distributing the Motiograph projector. It appears that a rumour has been floated round the trade that the Enterprise Optical Company, of Chicago, have gone into liquidation, and consequently we have had to give up the agency. This is a deliberate untruth. The Enterprise Optical Co. are stronger than ever, and we are still their agents in the United Kingdom—in fact our new model will be ready for distribution within the next few weeks. We have a stock of "F.A." Model Projectors and a large stock of spare parts valued at £500. We shall be glad if you will find room in your current issue contradicting this rumour, as we have already discovered we have lost business because customers have not troubled to inquire for spare part renewals or projectors.

### W. S. Hart in "White Oak."

Described as a thrilling tale of the gold rush days, and the hardships and heroisms of the Californian pioneers, "White Oak," his latest Paramount picture, of which he is the author as well as star, presents W. S. Hart as a gambler who proves himself a hero, and not only saves his fellows from death, but also wins the love of a noble girl. The ambushing of a wagon train by Indians, the rescue by a lone, determined man, the strange punishment of a scoundrel, these are but a few of the features of the picture. Vola Vale is the leading lady. The production, which was directed by Lambert Hillyer, will be trade shown by Famous-Lasky on Tuesday next (May 2) at the New Gallery Kinema.



SCENE FROM "WHITE OAK."

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

**"Cocaine" Trade Shows—Albert Lester's Big Program—Death of Mr. Bert Lacy—Another Mormon Picture—A Presentation—Sport and Play—Fox Features.**

**M**R. FREDERICK WHITE was rewarded by a good attendance of exhibitors when he screened "Married to a Mormon" at the Kinema Exchange on Wednesday last. The story tells how a young heiress marries a matinee idol who, having secured control of her money, discloses his true identity, that of a Mormon missionary. In spite of many misgivings, love holds sway, and she accompanies her husband to Utah. Her adventures amongst the Mormons and her ultimate rescue by her old sweetheart provide sufficient action and suspense to keep the audience intensely interested throughout the screening. An added attraction is the fact that fully 80 per cent. of the action takes place in Utah. Clive Brook plays splendidly as the Mormon missionary, but Evelyn Brent as the wife was hardly strong enough in the tensely dramatic parts, but otherwise acquitted herself admirably. "Married to a Mormon" will be well received by the average audience.

### Monthly Meeting of K.R.S.

At a monthly Council meeting of the Manchester Branch of the K.R.S. held on Wednesday last in the Western Import Theatre, a presentation was made to Mr. A. M. Graham (Pathé Frère's), who until recently was chairman of the branch. Mr. L. Harris (Western Import), who presided, in making the presentation, which was a solid silver cigarette box, said that words were unnecessary from him as regards the work done and the position so ably filled by Mr. Graham as chairman of the branch almost since its inception. It was a pleasure to have the opportunity of handing to Mr. Graham a slight memento of their esteem and goodwill. Mr. Graham suitably responded.

### A F.B.O. Success.

Mr. Buhicosan's trade show of the Universal serial, "Across Two Continents," featuring Marie Walcamp, was extremely successful, and many exhibitors commented upon the fact that this serial offers many different and fresh features from the usual class of serial subjects. On May 3 F.B.O. will be presenting at the Kinema Exchange Frank Mayo's latest Universal success, "The Fighting Lover."

### Obituary.

The trade in Manchester has lost a very valuable member in Mr. Bert Lacy, manager of the Clarion Film Agency, whose death from pneumonia took place on Monday last at his residence, 38, Wilmslow Road, Withington. Mr. Lacy had a most genial disposition and was highly respected throughout the trade, and his sudden demise came as a shock to his numerous friends in Manchester. Before entering the film trade Mr. Lacy had a successful business career in South Africa, and came to Manchester as manager for L.I.F.T., and it was only during the last three years that he filled the managerial chair at the Clarion Film Agency. He was a prominent freemason and took a keen interest in the social side of the film business. The funeral took place at the Southern Cemetery on Friday last.

### "Cocaine."

Mr. Joe Fuller announces that the trade shows of the great Astra film, "Cocaine," in which Hilda Bayley will play the leading rôle, have now been fixed, and Liverpool exhibitors will view at the Scala on Thursday, May 4, at 11 a.m., whilst the

Manchester screening will be at the Gaiety on Friday, May 5, at 11 a.m. The picture is said to be a great production, and depicts the sordid night life of London in a most realistic and convincing manner. Mr. Fuller has already been besieged with applications for dates, but has resolved not to take a single booking until after the trade shows. Mr. Fuller will also screen "A Treasure of Heaven" at the Manchester Kinema Exchange on Friday, May 5.

### Lester's Latest Enterprise.

Albert Lester has secured an imposing list of films for this territory, which include "If Women Only Knew," a Griffith production starring Virginia Lee, a strong story based on Balzac's "Meditation on Marriage." Other attractive features are "Tangled Hearts," "Dead Man's Love," a Tom Gallon story, "Rose of Nice," and a fine Western picture, "Tangled Trails," in which Neal Hart plays the lead. The well-known and popular Nellie Wallace will also feature in what is said to be one of the best comedies of the year entitled "Why Men Leave Home." Another series of Mirth Comedies will also be put out by Mr. Lester, so it will be seen that he has a plentiful variety of film fare to offer local exhibitors.

### Sports Items.

I am asked to remind members of the trade that the Carnival at Pendleton will take place next Friday, when an attractive program is promised. Next Wednesday the Manchester Sports Association will meet the Salford Police at cricket on the Broughton cricket ground. The Tennis Section has got going, and the courts at Northenden are now open every week-day and on Sundays. The headquarters for the Bowling Section will be at the Farmers' Arms, Northenden, and the Bowling Sub-Committee have planned an attractive fixture list for the coming season.

### Fox Features.

On May 12, at the Kinema Exchange, Mr. R. Sutton Dawes will screen the big Fox production, "The Lost Trail," a film adaptation of that stirring story of the same name by Zane Grey. This film will be followed by a wonderful topical picture showing the volcano, "Vesuvius," in eruption, which scenes were shot from a couple of aeroplanes by two Fox camera-men. A tragic feature in connection with the film is that one of the aeroplanes crashed when manoeuvring for position, and both the pilot and the camera-man were killed. The film is 800 feet in length, and will be released early in June.

Mr. Dawes also wishes me to announce that he has now received a further batch of the Al St. John Comedies.

### First National's Latest.

Mr. Tom Preston has arranged to trade show Associated First National's next offering, entitled "Bob Hampton of Placer," at the Kinema Exchange on Tuesday next, May 2. A distinctive feature of the film is a thrilling representation of Custer's last stand, which has been enacted amidst the wild and rugged scenery of the Glacier National Park, Montana.

### New Manager of Winter Gardens.

I am informed that Mr. Lever has resigned his position as manager of the Winter Gardens and that Mr. E. T. Heys has been appointed managing director of the company. Mr. Lever will retain his seat on the board of directors.



*The Bohemian Girl*

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**THE BOHEMIAN GIRL**



ELLEN TERRY

**ALLIANCE FILM CORPORATION, LTD.**

# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

**Walturdaw's Offerings—Picture House Application—The Norton Picture House, Ltd.—The Trocadero's Popularity—Sonia at the Scala.**

**I** AM now able to make the interesting announcement that Arthur Leslie has joined the staff of Walturdaw's as their outside representative in the Manchester area, in succession to Charlie Bennett, who has become associated with First National in the same territory. The area in which Mr. Leslie will operate includes the whole of East Lanes, and right up to Barrow-in-Furness. It may be recalled that Mr. Leslie formerly ran the Leslie Film Services at Liverpool, but was laid up for a long time by a serious accident. Arthur is a particularly well-known and popular figure in Merseyside film circles, having formerly been branch manager for the General Film Co. Incidentally this is his second period of service with Walturdaw's, for whom he formerly acted as outside representative in Liverpool and district.

## Walturdaw's Offerings.

Chatting with F. P. Maynes, of Walturdaw's, the other day, I learnt that on Friday last he had a trade show at the Palais de Luxe of what is generally conceded to be a particularly fine Western drama entitled "Under Handicap," a film in which the star part is played with distinction by Ann Little. "F.P." advises exhibitors to be on the qui vive for a big super-production which Walturdaw's will be trade showing shortly, entitled "The Heart of an Acrobat," featuring Sansone.

## Picture House Application.

I see that at a meeting of the Theatrical Licensing Justices, to be held in Liverpool on the 5th prox., an application is to be made by Mr. William Ernest Brooks, described as a motor proprietor, for approval of plans for a picture house which it is proposed to erect on the site of the premises No. 224, Smith-down Road.

## The Norton Picturehouse, Ltd.

I am now in possession of further details in reference to the projected Elite Picturehouse to be built in Norton Street, right in the heart of the city, and splendidly served by trams from all parts of the town. The company by which the venture will be materialised is styled the Norton Picturehouse, Ltd. The capital will be £40,000, divided into forty thousand shares of £1 each. There will be no preference or deferred shares, and all shares will rank equally, 32,997 ordinary shares at £1 each being issued at par. The qualification for directorship is five hundred shares of £1 each. Four in number, the directors are Messrs. Joseph Cohen, a general merchant, and director of the Park Theatres, Ltd.; Marks Mott-Cowan, a film renter (who is particularly well known locally) and director of various cinemas; Charles Enoch Gerrard, company secretary; and Frank Ephraim Goodman, shipping butcher. The secretary is Bryce Hammer, a chartered accountant, of 24, North John Street, Liverpool.

## —And its Possibilities.

Plans for the new structure, which will accommodate about one thousand persons, have already been prepared by the well-known architects, Messrs. Gray and Evans, of Liverpool, and have been approved by the departments of the local authorities concerned, and also by the licensing justices. It is proposed to have continuous performances from half-past two, giving four exhibitions each day. The estimated net annual profit is £11,950, which represents a return, approximately, of thirty

per cent. per annum on the capital invested. The company is believed to be unique as regards the smallness of its share capital in comparison with other city picture houses recently offered to the public for subscription, and this fact, combined with the seating capacity of the Elite, provides an exceptional opportunity for the payment of substantial dividends on the capital involved.

## Ideal Short Features.

Mr. F. W. Ingram had much that was interesting to tell me when I called upon him the other day at the well-appointed offices of the Ideal Film Co. in Tarleton Street. A few days previously he had had a trade show, at the Scala, of a number of the popular Ideal Short Features, including dramas, comedies and novelties. The occasion attracted the most representative onlooking that has assembled for a trade show promoted by Ideal since Mr. Ingram has had charge of their interests in Liverpool. There were between seventy and eighty persons present, and all the films were exceptionally well received, as was eloquently demonstrated by the applause bestowed upon them, and also by the warm encomiums subsequently passed upon the films by various exhibitors. Mr. Ingram has since received numerous inquiries for dates for these features from all parts of the territory.

## British Legion to Benefit.

The Ideal dramas will be available for public exhibition at the rate of one a month, the first one being due for release in September, and similarly with the novelties. The other two Ideal series, which have not yet been trade shown, are "Wonderful Nature," a series of twelve films representing the extremely painstaking work of Mr. Oliver G. Pike, F.Z.S., F.R.P.S., and "Our Own People," which is of a truly comprehensive character. Mr. Ingram further informed me that the last-mentioned series will be shown in similar manner to the Music Hall Acts (handled by Ideal), which have proved so popular wherever they have been shown.

## The Trocadero's Popularity.

The new Trocadero Kinema, in Camden Street, Liverpool, is now in full swing, and bids fair to become one of the most popular and extensively patronised picture halls in the city. It is certainly a beautiful building, both internally and externally. With its main opening attraction, Fox's super-film, "The Queen of Sheba," of which the Trocadero secured first run in Liverpool, excellent business was done, and the thousands of persons who have so far visited the hall are unanimous in testifying to the justness of its claim to be a perfect rendezvous for picture-lovers. It has a concave screen, a luxurious lounge, and a refreshing "Ozonair" ventilating apparatus, while the orchestra, under the direction of Clyde Lewis, is calculated to speedily establish itself in popular favour. Incidentally the Trocadero is the largest kinema in the city, and affords accommodation for 1,450 persons.

## "Sonia" at the Scala.

The proprietors of the Liverpool Scala, with characteristic enterprise, secured the first Liverpool run of the screen version of Stephen McKenna's clever story, "Sonia," and they netted a substantial harvest thereby. There were three presentations each day of the picture, which, be it recalled, is based upon a story published during the war.

# PROVINCIAL CINEMATOGRAPH THEATRES, LTD.

## Lord Ashfield dwells on contributory causes of present drop in Company's earnings—But strikes an optimistic note as to the future.

THERE was a large attendance of shareholders at the twelfth annual ordinary general meeting of Provincial Cinematograph Theatre, Ltd., at the Holborn Restaurant on Tuesday. Lord Ashfield, P.C., presided.

The Chairman, in the course of his speech, in moving the adoption of the report and balance sheet, said: There has been no change during the last year in the issued capital of your company, but the amount of mortgages with the accrued interest has increased from £317,000, in round figures, to £534,000, or by £217,000. As against this, the investments show an increase of £107,000, mainly attributable to further holdings in Associated Provincial Picture Houses, Ltd., and Albany Ward Theatres, Ltd., and the expenditure in properties, buildings, and equipment shows an increase of £224,000, mainly attributable to the completion of the Regent Theatre, Brighton, so that altogether £331,000 has been spent. In consequence of this expenditure the cash position has altered. At the close of the preceding year the cash resources available were £77,529, while for the year under review they are given as £15,226 only, but as there is an overdraft with your bankers of £27,860, there is really a deficiency of £12,634, making the total change in this item for the year of £90,163.

### The Trading Profit.

With the £26,000 which it is proposed to carry to the depreciation reserve this fund now stands at £193,000. The general reserve is stationary at £45,000. On the other hand, goodwill at £25,000, and the expenses attaching to the issue of new capital in 1920 at £84,000 also remain unaltered. Your directors have not felt justified in dealing with these items so long as the company holds several important sites undeveloped. The cost of holding these sites has continued to be met out of current revenue. The value of these sites stands on the books at £458,000, and represents a considerable investment which for the moment is sterilized. It is a matter of regret that the financial situation and the cost of building do not permit of a forward policy in the turning of these sites to profitable use. If you will turn from the balance sheet to the profit and loss account you will observe that the trading profit for the year, including income from investments, amounted to £100,780, compared with £224,913 a year ago, or a decline of £124,133. To the trading profit for the year must be added the balance brought forward from the previous year of £36,658, so that £137,438 is available for distribution. This has been dealt with as follows: £26,000 has been carried to depreciation reserve, or £1,000 more than the amount carried to this account a year ago. The full dividend to January 31, 1922, of 7½ per cent. on the "A" Preference Shares amounting to £7,500 has been paid and accrued. A dividend of 7½ per cent. on the "B" Preference Shares for nine months of the financial year to November 1 last amounting to £33,750 has also been paid. Lastly, a dividend of 10 per cent. on the Cumulative Participating Preferred Ordinary Shares for the first five months of the financial year under review, amounting to £41,667 has been paid. When these payments are made

there is a balance of £28,521, or a sum less by £8,137 than the sum brought in.

### Contributory Causes.

I want now to go behind all these figures out of the published accounts and to show to you those factors which have contributed to cause this unfortunate result. First of all, there is the depression in trade and industry. It would have been extraordinary if this had not had a marked effect upon the takings of the picture theatres. Making adjustments for theatres which were not continuously open during the last two financial years, I find that the takings have declined by £81,000. When I recollect that many of your theatres are situated in industrial centres, and that the number of unemployed has reached two millions, or 16 per cent. of the workers of the country, and when I recollect the number employed only part time, I am somewhat startled at the moderateness of the decline. More than a quarter of the population must during a large part of the last year have been deprived by a diminished livelihood of a chance of amusement. It scarcely seems necessary, therefore, to refer to other causes, such as the prolonged coal dispute and the brilliant rainless summer, which must have helped towards the result. Excluding licensed restaurants, there was a reduction in the takings of the cafés attached to your theatres amounting to £23,000. Owing to savings in expenditure upon which the staff is to be congratulated, the falling off is more than offset, and I am happy to inform you that the return on your cafés is greater by about £4,000 than that of the preceding year.

### Extravagant Cost of Films.

Second, there is the extravagantly enhanced cost of films. The increase under this head is £85,000, and if it had not been for economies in other directions amounting to £43,000, the position would have been even worse. It is difficult to say whether all of these economies are really wise. It seemed reasonable and proper for the management to try them, but in a business such as yours, where so much depends upon the maintenance of an attractive and acceptable appearance, economies soon reach a point at which they may be more harmful in reducing revenue than gainful in reducing expenditure. It may, therefore, be that some of this expenditure must be renewed, and I only call your attention to it to show that the Board are not forgetful of the real interests of the shareholders. The third factor is the Entertainment Tax. During the year under review your company collected from their patrons for the Government under this head a sum equivalent to more than twice the net profit earned. In fact, at some theatres the Entertainment Tax is much more than the gross surplus remaining after paying the running costs. This is to say that the theatres which you own were run more for the benefit of the Government, who had no interest or investment in them, than for the benefit of the proprietors. The incidence of the Entertainment Tax has from the first been a genuine grievance to the cinematograph trade, and it is deplorable that no redress has so far been secured. When employment was good and money plentiful the burden of this tax was not grievous. Now, when wages and incomes are

shrinking, it has become a serious impost upon the legitimate pleasures and recreations of the working-classes. All the indications go to show that the tax must now be borne by the theatre proprietor, as he finds it impossible to pass it forward to his patrons.

### Average Admission Charge.

In 1914, before the war, the average price charged for a seat in a picture theatre, such as one of yours, was about 7d., and in the year just closed, excluding the Entertainment Tax, the average price was about 10½d. only, or an increase of 50 per cent. Just consider for a moment how the tax worked. If the theatre proprietor increased his prices, as he was compelled to do to meet increased running costs, he almost certainly became liable to a higher rate of tax. The effect was therefore cumulative. If tax is included in the average price charged for seats at the present time the amount is more than 13d. and represents an increase over the average pre-war price of almost 90 per cent. It would therefore seem as though the Government had taken advantage of the fact that the price of amusement had not gone up at the same rate as the prices of all other commodities and services, to demand an increase on the cost of amusement for themselves. The moderation of the theatre proprietor not only met with no reward but created for himself a direct injury. I can only hope that the Chancellor of the Exchequer will be willing to remove this unfairness by some remission and readjustment of the Entertainment Tax in his forthcoming Budget, and thus remove a serious barrier to the growth of the industry. In so far as the other companies in which your company is interested are concerned, the same causes have produced the same results, and the income which you have received upon your investments has consequently fallen. You will realise, therefore, that the extent to which the financial position of your company is temporarily worsened is more than explained.

### An Optimistic Note.

Looking at the causes which have led up to this result, I am hopeful that matters will be speedily righted. The depression in trade and industry shows signs of lifting. When that becomes more pronounced the attendances at picture theatres will commence to grow again. The price of films is already adjusting itself to the new level of prices in general, so that we may look to secure some alleviation of expenditure, and I feel sure that common justice must lead to a speedy and favourable revision of the Entertainments Tax. I must, therefore, conclude my review of the affairs of your company with an optimistic note. The causes of your immediate misfortune are all on the way to being mended, and I think you can look forward to restored prosperity as soon as the period of high film costs has passed. And I should not omit to mention the hard thinking and hard working which has been put into the affairs of your company by all concerned.

### Fresh Scheme of Organisation.

It will interest you to know that we have been experimenting during the past year with a fresh scheme of organisation. If there is a business in which individual effort and judgment require free play it is this of operating picture theatres. Every picture theatre has its own audience, its own requirements, its own tastes, and the manager is the best person to know them. It is therefore important to give the manager a clear responsibility for the conduct of his theatre, to give him some say in the choice of films, the price and arrangement of seats, the general style and character of the entertainment provided. Hitherto, I must admit, the responsible management has been too centralised, and the task of the central administration must, for the future, be to direct and guide the managers of the several theatres rather than to dictate and require, subject always to such control as will maintain the high standard of business which we have set ourselves. The working-out of this change of policy needs care and caution, and in order that the widest exchange of views may take place, a series of meetings has been arranged,

at which in time all responsible members of the staff will have full opportunity of stating their experiences and their notions.

Mr. A. E. Newbould, M.P., who seconded the adoption of the report and balance sheet, paid a tribute to the chairman's assiduity in studying trade problems. Lord Ashfield had shown untiring energy in his work on behalf of the company, and he had been unstinting in the time he had given to its affairs.

### Opposition from Manchester.

Mr. Hall, who announced that he was one of several shareholders who had come at great inconvenience to themselves from Manchester to attend that meeting, immediately moved as an amendment to the resolution that the meeting be adjourned for three months to enable the directors to give them a proper profit and loss account. In his opinion there was something wrong—something which required scrutiny—and he also proposed that a committee of inspection be appointed to inquire into their affairs. The speaker further said that in his opinion the directors held too many shares in subsidiary companies. He wanted to see his shares restored to the 35s. they were worth twelve months ago instead of the seven shillings they were worth to-day.

Mr. Percy, who seconded the amendment, asked why it was not possible to publish details of the weekly takings at their theatres, instead of having to wait for a year to know how their properties were faring. The success of the cafés attached to their theatres was the essence of the success of the company. He would like to ask, therefore, whether there was any truth in the rumour that the directors intended to turn them over to a contractor.

### Facing Facts.

Mr. S. P. Derbyshire, the former chairman of the company, suggested that the amendment would not help them to improve matters. They were all there as business men to face facts, and they knew how serious a condition of things the country had passed through during the previous twelve months. Heavy taxation, unemployment, an abnormally fine summer, and many other causes had contributed to bring about the condition of affairs with which they were faced. He could not help expressing surprise at some of the things which had been said, and he regretted the mean and paltry insinuations of Mr. Hall. With regard to the proposed reduction in the number of the directors he would like to tell them that the suggestion was his, and he proposed it not only on the grounds of economy, but because he considered a board of twelve too unwieldy. He would like to say how much he regretted the retirement of Mr. Newbould, and he desired to testify his high appreciation of that gentleman's services to the company.

### Chairman's Reply to Critics.

After some further discussion, in which criticisms were made by shareholders of the manner in which some of the company's theatres at Portsmouth and Brighton were conducted, Lord Ashfield replied to the questions raised and remarked that he, personally, favoured the idea of giving the shareholders fuller and more complete financial details about the company. He considered that both Mr. Percy and Mr. Hall in their enthusiasm for their own ideas had made remarks that were quite uncalled for. The directors, in their anxiety to economise during a period of temporary depression, had surrendered twenty per cent. of their fees, and the directors who remained in office had decided to pay fifty per cent. of their fees to the directors who went out. Their salaries were £1,000 a year.

The amendment was ultimately withdrawn, and the report and accounts were unanimously adopted.

The alteration in the articles to reduce the number of the Board was approved, and the following gentlemen were continued in office as directors: Lord Ashfield, Mr. F. E. Adams, Mr. Frederick Scarf, Mr. R. S. Guinness, Sir William F. Jury, and Mr. T. G. Scott.

# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**A Stratford Tirade—Miss Lena Ashwell's Criticism—Miss Cicely Hamilton's Attack—Super Films not Wanted—More Midland Halls—The Scala, Worcester—  
A Stoll Trio.**

**L**AST week's Shakespearean Festival afforded leading members of the stage with an opportunity of indulging in a tirade against the kinema. Miss Lena Ashwell started the ball rolling on the opening day of the Drama in Education Conference.

Referring to the debasing effect of the commercial theatre and the kinema, the actress declared that an American Doctor of Divinity contended that the greatest dynamic force in modern life was the theatre, and that you could level the moral standard of a nation by its amusements. What, then, was the moral position of England? asked Miss Ashwell.

## A Serious Question?

"It is a very serious question," she continued, "when you consider that through the length and breadth of this country there is hardly a place of entertainment left which is not a kinema. To take a great public building which is sealed with the work of numberless artists and is to them a library of living work, a sort of national gallery of art, and turn it into an exhibition of films, is a cause of great sorrow to some of us. It is like taking the National Gallery in London and saying 'We don't want these pictures; they are awfully dull. Let's throw them away and fill the place with photographs.' That is the fate of theatres throughout this country that have been dignified by noble work. I am not a highbrow, but I believe at the present time the kinema is used to stimulate the very vilest things in human life. I look at it with sorrow all the time. I believe you cannot live on that level and not suffer intolerably."

## Cicely Hamilton's Attack.

On the following day another attack was forthcoming from Miss Cicely Hamilton, the well-known playwright, whose theory was that the theatre could only be preserved from degradation by the existence of tradition. The kinema had no tradition and there were no artistes with traditions to control it. "Believe me, if ever the kinema does become an art it will be due to nothing but the arrival of persons who are artistes and make their tradition, saying, 'We will do this or that, whether the public like it or not.' When you have a man like Charlie Chaplin, who apparently understands the technique of the kinema stage, you can visualise a race of artistes who will be able to dictate to audiences."

## "Stupendous Rot."

According to Miss Hamilton's ideas the position of the elements in the theatre should be this: The actor and the playwright must be the creative element. They must not allow themselves to be dictated to by the inactive or receptive element. The function of the audience at its highest is critical; it has a power of refusal but not of dictation. The audience has been allowed to imitate, and the actor has obeyed. Thus you get an unhealthy state of affairs. There is a glaring example in the kinema, in which the audience has been given exactly what it asked for, and what have you got? The most stupendous rot you can think of. No audience sets out to educate. It usually obtains its power through the slothfulness and lack of initiative of those whose business it is to create.

## Super Films Not Wanted?

The outcry against super-films lasting an hour or more has been taken up by Mr. A. E. Warren, the Wolverhampton

Director of Education. Expressing his personal views, this official declared that super-films were driving many lovers of the movies out of the picture houses, because they could not stand such a large proportion of the program being taken up by them. A program of short films lasting about twenty minutes constituted his ideal. These should consist of light comedies, films of general interest, with the introduction of a small percentage of travel or educational pictures.

## More Midland Halls.

News of two new kinemas in the Midlands has come to hand during the last few days. At the next sitting of the Birmingham Licensing Justices Mr. John Hughes, of Phipson Road, a local builder, has given notice that he intends to apply for a licence for a picture house to be erected at the junction of the main Stratford Road and Castleford Road, Sparkhill. Then a company has just been registered entitled the Scala (Worcester), Ltd., with a capital of £32,000 for the purpose of acquiring property in Angel Street, Worcester, and to erect on the site an up-to-date kinema. The first directors include Mr. J. Goodman, the well-known Birmingham kinema architect and the designer of the city's premier house, the Futurist.

## The Scala, Worcester.

Outlining the Scala Co.'s scheme, Mr. Goodman states that the building is being erected by Messrs. Elvins and Sons, Birmingham. It will be constructed on similar lines to the Scala, Birmingham, and will have a capacity of about 900, exclusive of waiting-rooms. The plans include the provision of a café capable of seating about 200 people. The cost of building will be £20,000, while a further £12,000 has been allotted for the purchase of the site and the equipment of the hall.

## Congratulations.

Members of the local trade will heartily congratulate Mr. A. A. James upon being elected chairman of the West Bromwich Board of Guardians. A director of several kinema companies in the Birmingham district, Mr. James has for several years taken an active part in the public life of West Bromwich, being a J.P. for that borough.

## A Stoll Trio.

Mr. C. L. Solomon tells me that he has secured first runs for the Stoll features, "The Glorious Adventure" and "Atlantide," in all the leading Midland towns. Both have been secured by Mr. Charles Williams for the Futurist, Birmingham. He is also doing well with his latest offering, "The Recoil," one of Rafael Sabatini's stories.

## Briefs of Interest.

The new kinema now being erected on Gosta Green, Birmingham, is to be called "The Delicia."

Mr. Charles Hutchins (Walturdaw) has found the twice daily trade show system in the John Bright Street private theatre a paying one. This week he screened the Famous American Artistes' production, "Almost Married," featuring May Allison.

Many Midland exhibitors attended the Futurist on Wednesday last for the Vitagraph trade show of "The Prodigal Judge," starring Jean Paige.

Following the Scala trade show of the first series of Ideal short features, Mr. Harold Bodson reports satisfactory inquiries for this interesting series.



To mark the importance of  
the event, STOLLS tremendous  
picture of Napoleon

# The AGONY <sup>of</sup> the EAGLES

will be TRADE SHOWN  
next Sunday Evening  
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April 29, 1922.

STOLLS  
present

Another British Super Special

# Matheson Lang

in

# Dick Turpin's Ride to York

in direction  
MAURICE  
ELVEY



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The names of theatres  
showing this extraordinary  
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THE FILM RENTER A  
MOVING PICTURE NEW  
APR 29, 1922.



**STOLLS**  
p r e s e n t  
A thrilling drama of  
the turf

# LONG ODDS

written & produced  
by **A.E. COLEBY**



# George Clark Pictures, Ltd.

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By ALFRED OLLIVANT

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**LDA BAYLEY.**

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ALHAMBRA - 11 o'clock

Wednesday May 3

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LONDON, HOME COUNTIES, SOUTH, and S. E. COAST	YORKSHIRE and LINCOLNSHIRE	FOUR NORTHERN COUNTIES	LANCS., CHESHIRE and NORTH WALES
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**BRETON and ALL-STAR CAST**

**DON'S NIGHT LIFE**

*at once with:*

SCOTLAND	WEST of ENGLAND and SOUTH WALES	MIDLANDS	IRELAND
<b>COSMOGRAPH FILMS Co., Ltd.,</b> 213 Buchanan St., <b>GLASGOW.</b>	<b>DOUGLAS MUTUAL FILMS Co., Ltd.,</b> 20 Castle Arcade, <b>CARDIFF.</b>	<b>HARRY GOODMAN HUB FILM Co., Ltd.,</b> 34 John Bright St., <b>BIRMINGHAM.</b>	<b>TO BE ANNOUNCED LATER.</b>

# Barbara Bedford

## in "Winning with Wits"

A stirring tale of a girl's fight for her father's honour. Adapted from the story of H. H. Van Loan.



UPENDOUS  
NEW  
SERIES

# Maurice Flynn

## in "Smiles are Trumps"

Frank L. Packard's novel, "Tempered Steel" is the basis of this thrilling railroad story of love and daring.



TRADE SHOWS:  
TWO WEEKLY  
Commencing  
MAY 1.

**FOX**  
**NEW STAR**  
**PRODUCTIONS**

ND  
GGER  
CTURES.



NOW READY!  
FOR  
BOOKING.

# Edna Murphy and Johnnie Walker

## in "Extra! Extra!"

An absorbing story of journalistic enterprise and its romantic sequel from the story by Julian Josephson.

# Charles (Buck) Jones

## in "Pardon my Nerve"

A thrilling Drama of the Western plains and how a courageous man thwarted unscrupulous enemies and won the girl of his heart.



# Dustin Farnum

in  
**"Iron to Gold."**

A thrilling Western romance of the vindication of an innocent outlaw who rescues a bride from the clutches of bandits.



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SPECIALLY-  
SELECTED  
FOX WINNERS**

# "The Broadway Peacock"

All-Star Cast, including  
**Pearl White**

A tale of the gaiety, frivolity, disasters and triumphs of the entrancing whirl of life in gay cabarets.



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BOX-OFFICE  
ATTRACTI**

**FOX  
NEW STAR  
PRODUCTIONS**



**NOW READY  
FOR  
BOOKING!**

**FEWER AND  
BIGGER  
PICTURES**

# Shirley Mason

in  
**"The Ragged Heiress."**

A fascinating story of irresistible pathos, revealing how romance brought fortune to a maid of all work.

# Tom Mix

in  
**"Chasing the Moon."**



A story in which thrills, stunts and hair-breadth escapes culminate in the triumph of Cupid over death-defying escapades.

# ARROW FILMS



## DEAD OR ALIVE

A Slashing  
Western Drama

featuring  
**JACK  
HOXIE**

## THE WAY WOMEN LOVE

A Mystery  
Drama

featuring  
**RUBY  
DE REMER**



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### TRADE SHOWS:

DEAD OR ALIVE | WAY WOMEN LOVE

TRADE  
SHOWN

OWN THEATRE,  
Wed. May 3,  
at 2-30

TRADE  
SHOWN

Cinema Exchange,  
Friday May 5,  
at 11 a.m.

LIVERPOOL:  
SUNDAY, MAY 7,  
Cinema Club, 3 p.m.,  
BROMLEY CASE.  
STRANGER OF  
CANYON VALLEY  
ANOTHER MAN'S BOOTS

MANCHESTER:  
SUNDAY, MAY 14,  
Cinema Club, 3 p.m.,  
BROMLEY CASE.  
STRANGER OF  
CANYON VALLEY.  
ANOTHER MAN'S BOOTS

TRADE  
SHOWN

GLASGOW:  
Cranston's,  
Mon. May 8, at 11

NEWCASTLE:  
Thurs. May 18,  
Man Who Did.  
Man From Nowhere

LEEDS:  
SHEFFIELD:  
NEWCASTLE:  
To be Announced

BIRMINGHAM:  
Scala Theatre, Wednesday May 3,  
at 10-45 sharp,  
Dangerous Paths. The Star Reporter.

After a nine  
weeks' run —

at Terry's Theatre, Strand

# PEACOCK ALLEY

broke every record  
in the history  
of the theatre

and is still going strong

**Exhibitors take note!**

*Record crowds  
Record takings  
Record queues*

PEARL FILMS, LTD.  
86-88, WARDOUR St. W.1

**IDEAL'S**

FILM RENTER & MOVING PICTURE NEWS,  
APRIL 29, 1922.

# SHORT

**THE NEXT**



## 'Our Own People'

**JOHN BULL in a LOOKING GLASS**

*Starring - Our Own Countrymen*

NOTE.—The profits made on  
"Our Own People" will be  
given to the British Legion

## THE TRA

of both these two new series will  
PAVILION, Shaftesbury Avenue, W.

**"IDEAL'S" SHORT FEATURES are**

**IDEAL**  
76-78,

# FEATURES

TWO SERIES

## Wonderful Nature

*The most remarkable peeps into bird and insect life ever obtained for the screen*

*Photographed by OLIVER G. PIKE, F.Z.S., F.R.P.S.*



## THE SHOW

to be held at the SHAFTESBURY  
on TUESDAY MAY 2, at 11-30 a.m.

the biggest successes of To-day

**FILMS LTD.**  
**WARDOUR ST. W. I.**



BASED ON  
BALZAC'S  
"MEDITATIONS ON MARRIAGE"


E. H. GRIFFITH PRODUCTION.  
6 REELS

# IF WOMEN ONLY KNEW

STARRING— VIRGINIA LEE & ALL STAR CAST

TRADE SHOW  
SHAFTESBURY PAVILION  
TUESDAY  
MAY 9<sup>TH</sup> 11 AM.

WRITE FOR  
TICKETS

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LONDON  
THE  
INTERNATIONAL  
CINE  CORP. U.S.A.  
Original from

# IF WOMEN ONLY KNEW

THEMSELVES,-  
THEIR MEN,-  
THEIR CHILDREN.

HOW TO GAIN A MANS LOVE,-  
HOW TO LOSE IT,-  
THE POWER GIVEN THEM  
TO MAKE OR MAR MEN,-  
WHY THEY UNCONSCIOUSLY  
REPEL MEN.-

HOW TO TELL GOOD FROM BAD,-  
WHOM TO MARRY,-  
WHAT IS GAINED OR LOST  
BY MARRIAGE.-

# IF WOMEN ! ONLY KNEW !

# STORIES THAT GRIP AND COMEDIES THAT

## 1 IF WOMEN ONLY KNEW

Starring VIRGINIA LEE and Big Star Cast.

"A Griffith Picture" based on Balzac's "Meditations on Marriage."

## 2 TANGLED HEARTS

An All-British Super Production in Six Acts from the novel by Cecil H. Bullivant. Featuring Gertrude McCoy and Henderson Bland.

## 3 DEAD MAN'S LOVE

A British Production in Six Acts. From the Celebrated Novel by TOM GALLON. Featuring Bertram Burleigh and Amy Verity.

## 4 ROSE OF NICE

A Magnificent Drama in Six Acts. From the novel by GASTON DUMESTRE. BIG STAR CAST.

## 5 TANGLED TRAILS

A Gripping Western Drama. Starring NEAL HART.

## 6 THE CITY OF DRIFTING LOVE

All Star Cast. An original screen story, centred round Venice.

*All inquiries for Lancashire.*

# ALBERT LESTER, Orme's Bu

TELEPHONE CENTRAL 7602.

Foreign and Colonial Rights controlled by P



# SENSATIONS THAT THRILL ARE MIRACLES OF MIRTH

*THE COMEDY SENSATION OF THE YEAR.*

## 7 WHY MEN LEAVE HOME

(5 Acts)

STARRING

**NELLIE WALLACE.**

## 8 UNCLE DICK'S DARLING

An All British Production. From the famous play by HENRY J. BYRON  
Featuring GEORGE BELLAMY and ATHALIE DAVIS.

## 9 A PAGE FROM LIFE

An intense dramatic offering. Adapted from Count Leo Tolstoi's famous  
work, "THE KREUTZER SONATA."

## 10 DAUGHTER OF THE ORIENT

A tense drama of East and West. The colourful splendour of the  
Orient is admirably blended with the everyday life of the Occident.

## 11 MIRTH COMEDIES

2 Reelers. Are positively the funniest yet produced.

*Cheshire, and North Wales to*

# Buildings, Parsonage, Manchester.

REUBENSON, 193, Wardour Street, London, W.1.

TELEPHONE CENTRAL 7602.

# Provincial Cinematograph Theatres.

## THE CENSORSHIP SUNDAY OPENING

The twelfth annual ordinary general meeting of the shareholders of Provincial Cinematograph Theatres, Ltd., was held at the Holborn Restaurant, London, W.C., on Tuesday, April 25, the Right Hon. Lord Ashfield, F.C., presiding.

The chairman, in the course of his speech, said: The trading profit for the year, including income from investments, amounted to £100,780, compared with £224,913 a year ago. I want to show to you those factors which have contributed to cause this unfortunate result. First of all, there is the depression in trade and industry. It would have been extraordinary if this had not had a marked effect upon the takings of the picture theatres. When I recollect that many of your theatres are situated in industrial centres and that the number of unemployed has reached two millions, or 16 per cent. of the workers of the country, and when I recollect the number employed only part-time, I am somewhat startled at the moderateness of the decline. The brilliant rainless summer must have helped towards the result.

### Extravagant Cost of Films.

Second, there is the extravagantly enhanced cost of films. The increase under this head is £85,000, and if it had not been for economies in other directions amounting to £48,600, the position would have been even worse.

I ought to explain what I regard as a bad custom of the cinematograph trade. During last year the films shown had been booked 18 months to two years in advance, at a time when everything was at its highest point in price. It was usual for the renter of films to show them to the theatre proprietor a long while before they were released for public examination, and the theatre proprietor had either to secure them or risk not having a satisfactory program when the period of release drew near. Even after a considerable effort at correcting this abuse, the current programs were booked from ten months to a year beforehand, and represent, therefore, not present day prices for films, but the higher prices ruling a year ago.

### The Entertainment Tax.

The third factor is the entertainment tax. The tax has from the first been a genuine grievance to the cinematograph trade, and it is deplorable that no redress has so far been secured. When employment was good and money plentiful the burden of this tax was not grievous. Now, when wages and incomes are shrinking, it has become a serious impost upon the legitimate pleasures and recreations of the working-classes. All the indications go to show that the tax must now be borne by the theatre proprietor, as he finds it impossible to pass it forward to his patrons. In 1914, before the war, the average price charged for a seat in a picture theatre, such as one of yours, was about 7d., and in the year just closed, excluding the entertainment tax, the average price was about 10d. only, or an increase of 50 per cent. Just consider for a moment how the tax worked. If the theatre proprietor increased his prices, as he was compelled to do to meet increased running costs, he almost certainly became liable to a higher rate of tax. The effect was, therefore, cumulative. If tax is included in the average price charged for seats at the present time the amount is more than 13d., and represents an increase over the average pre-war price of almost 90 per cent.

It would seem as though the Government had taken advantage of the fact that the price of amusement had not gone up at the same rate as the prices of all other commodities and services, to demand an increase on the cost of amusement for themselves. The moderation of the theatre proprietor not only met with no reward, but created for himself a direct injury. I can only hope that the Chancellor of the Exchequer will be willing to remove this unfairness by some remission and readjustment of the entertainment tax in his forthcoming Budget, and thus remove a serious barrier to the growth of the industry.

I am hopeful that matters will be speedily righted. The depression in trade and industry shows signs of lifting. The price of films is already adjusting itself to the new level of prices in general, so that we may look to secure some alleviation of expenditure, and I feel sure that common justice must lead to a speedy and favourable revision of the entertainment tax. The causes of your immediate misfortune are all on the way to being mended, and I think you can look forward to restored prosperity as soon as the period of high film costs has passed.

### British Films Wanted.

It is still true that a preponderating proportion of our films comes from America. These films are sometimes alien in temper and character to a British audience, and I am confident that if sound and technically efficient British films could be produced, that the popularity of the film would be heightened. As it is, there is a tendency to monotony in film stories and to sameness of treatment. There is an urgent need for intelligent authorship and ingenious construction in presenting a complete picture of life in all its aspects on the film. This does not mean a resort to lavish and costly productions. The extravagances of some films would, if common to many, only prove dull and uninteresting.

### The Censorship.

The second subject upon which I would speak is the censorship. There has been no settlement of this debated topic during the last year, but rather a development in a piecemeal way of the efforts of local authorities to undertake special and irritating censorships of their own. There are instances of restrictive regulations not contemplated when Parliament passed the Act dealing with cinematograph performances. Within certain limits, the only real and effective censorship is the box office receipts. When what is obviously improper for exhibition is excluded, the public will soon determine whether what it is shown is what it thinks it ought to see. While individually we may relax our moral code, in the mass we tend to tighten it. I am glad to think that the good sense of theatre proprietors as a whole makes breaches of the approved taste rare indeed. This being the case I would represent once more that all efforts at local censorship should be abandoned, and then I am content to leave an offender to be dealt with as severely as the local magistrates think fit. For our part, we realise that the taste and appreciation of the public is continually improving, and that our effort must be directed to securing for our theatres better and better films.

"Every day, in every way, we are better and better."

### Sunday Opening.

The third subject is that of Sunday opening. I cannot say anything new upon it. Where theatres have been opened on Sundays it is evident that the people have found it of advantage to them. Because it is a reasonable and beneficial thing, I am convinced that the opposition to it will be slowly withdrawn. Especially will this be the case, if we can present films in accord with British habits and ideals. I am afraid that the opposition to Sunday opening is often centred in the exotic character of much that is necessarily shown. Anyway, our policy will continue to be to aim at the opening of our theatres on Sundays, as places of recreation under comfortable and wholesome conditions.

The report and accounts were adopted.

The alteration in the articles to reduce the number of the board was approved, and the following were appointed directors: Lord Ashfield, Mr. F. E. Adams, Mr. Frederick Scarf, Mr. R. S. Guinness, Sir W. F. Jury, and Mr. T. G. Scott.

# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## The Iron Trail.

Rex Beach's well-known Alaskan story well filmed amid the grand scenery of the North.

**T**HERE is a peculiar fascination for most people in scenes which show man struggling to conquer those elemental forces which in past ages he has been obliged to conquer in order to make life endurable in the advanced posts of civilisation. It is for this reason that "The Iron Trail," Rex Beach's famous novel of Alaskan life, has appealed to so many, and now that it has been adapted for the screen and the pictures of human interest brought against the background of the great white wilderness of the North, as depicted through the agency of the kinecamera, the bitterness of that primitive struggle is more easily appreciated. The fall of great cliffs of snow into



SCENE FROM "THE IRON TRAIL."

the warming waters, the race of broken ice upon the swirling streams, and other natural scenes are well shown, as are the pictures of the construction gang at work on the great line to the North.

Two railway schemes are in hand, according to Rex Beach's story, the one in charge of a practical man with a gift for leadership, in the person of Murray O'Neil (the Irish Prince); the other promoted by an unscrupulous financier, Curtis Gordon. Fearing failure, and hating O'Neil, Gordon does all within his power to hinder the Irishman, and seeking publicity for his scheme in the condemnation of his rival's plan, gets a young woman reporter to write down Murray O'Neil. Having written her first article, she realises that she is being made a tool of and writes cancelling it, but too late. O'Neil goes South for more funds, to find his chances prejudiced by the article, and demands her return, together with her brother, O'Neil's engineer. Learning that she has advanced all her savings to pay the workmen who were being lured away by Gordon, O'Neil forgives her, and the way is open for a pretty romance.

The success of the engineering scheme rests upon the bridge being completed before the spring carries away the bridge's supports, and the closing scenes show the principal characters (including the woman reporter) riveting the last plate, while the workmen stand aside fearful for their safety. A very amusing incident earlier shows the manufacturing of a case of small-pox by the doctor to prevent the desertion to another centre of O'Neil's workmen. Mob fights and a personal struggle between O'Neil and Gordon, whose mind has become deranged, figure in the play, while a subsidiary love story provides additional interest.

## Dead or Alive.

A Strip cut from out-West fabric of familiar pattern.

**W**HEN within a few minutes of the opening of an out-West play, the first death by pistol-shot takes place, any audience will be prepared for much waste of powder and hard riding before the end is reached. In "Dead or Alive," trade shown by U.K. last week, the incidents surrounding the first killing merely act as a prologue for the main part of the play and provide a reason for the supposed slayer of a tyrant clearing out and making an entry into a strange township under an assumed name.

The plot is not of the stoutest texture, consequently plenty of incident is required to provide attractiveness. On his way of escape Jack Stokes sees a man near a new grave, above which is rudely marked "Tom Stone." The man slips away immediately and Stokes decides to become Tom Stone. In the pocket of a jacket near by he discovers a letter from a sister of Tom Stone, and thus is ready to meet the sister any way. He also finds much money. Tom Stone, however, is the man who has slipped away, and the money is the result of a "clear-up" of the Oasis saloon, where Stone's partner Jim Bland, the occupant of the grave, was mortally wounded. Not knowing this, Stokes visits the Oasis, which Beulah Stone, a girlish figure, has reached in her search for her brother. He rescues her from unwelcome attentions (a fight, of course), and takes her away, but a frame-up by the saloon-keeper secures his arrest. He escapes again and finds shelter in a hut where the real Tom Stone is dying from a revolver wound inflicted by the sheriff in the prologue, as a result of a raid upon a treasure-coach. The dying man signs a confession, and Stokes and the girl, who now knows the truth, are left with a romantic situation.

"Dead or Alive" is just a variation upon a familiar theme with incidents similar to those seen in many a play of its kind. It is common-place both as regards acting and presentation.

## Mauritius Pictures.

An interesting travel film.

**P**REVIOUS to the showing of "Sam's Kid" at the New Gallery last week, a travel film giving scenes in the island of Mauritius was exhibited.

A great natural feature of the island is the number of cascades by means of which the water descends from a height of nearly a thousand feet to the sea level.

Many views of these beautiful waterfalls find their place in the picture, a touch of humour in the midst of entertaining sub-tropical scenery being introduced by the untiring energy of the guide who, carrying a heavy camera with the heat at 90 degrees in the shade, seems to have imposed a strain upon the photographers, which they genially record in the sub-titles.



FIRST SWEET YOUNG THING:—

"I can't understand how 'The Mice in Council' got past the censor"

2<sup>ND</sup> Do:— "How's that"

1<sup>ST</sup> Do:— "Well, it's full of gnaw-ty scenes!"

GRANGERS' EXCLUSIVES LIMITED  
Distributors

**FILM REVIEWS OF THE WEEK—Continued from page 69.**

**A Perfect Crime.**

**A film with an ingenious plot depending on belief in a Jekyll-Hyde character.**

**W**OULD a bank manager, member of an admittedly shrewd and not easily gulled profession, be so deceived as to meet an employee daily and not be suspicious of the identity of the same man when, with no other disguise than the removal of spectacles effects, he meets him nightly at his house in the country? With that question answered satisfactorily—if it can be—little fact can be found with "A Perfect



SCENE FROM THE FILM.

Crime," a four-reel film shown by Jury's to the London trade last week. Monte Blue is responsible for the interpretation of Wally Griggs, a blundering bank clerk, who is at other times James Brown, a world traveller, beside whom Louis de Ronge-mont is an incident. His stories enthral Halliday, the bank president, who persuades him to write a book, and Mary Oliver, who is a member of the Griggs co-operative household, is invited down to Halliday's as stenographer to take down Brown's wonderful travel stories. Even she, to whom the pseudo-traveller has made love as Wally Griggs, is deceived! Then Griggs, having been given a package of 150,000 dollars' worth of bonds to deliver, hides it in the strong room and disappears as Griggs. Sheriff Thaine, who has robbed the stenographer of a sum of money due to her, and is pressing his unwelcome attentions upon her, after a time arrests James Brown, but is obliged to release him when everyone, including Halliday, convinces him he is wrong. Brown enters a suit against Thaine, wins it, gives the damages to Mary Oliver, and on the profits of the book makes Mary his wife. He later turns up at the bank and pretends loss of memory, pointing out where the bonds are. He is, of course, dismissed, but that does not matter now.

No one will deny the ingenuity of the plot, which is taken from a *Saturday Evening Post* story, Carl Clauser being the writer. Acted with real skill, it is plausibly interpreted, and thus the improbabilities do not appear so formidable. Even a critical audience will be disposed to overlook its difficulties for the sake of its freshness and briskness.

**Sam's Kid.**

**Miss F. E. Mills-Young's popular South African romance adapted to the screen.**

**T**HE atmosphere of the veldt pervades the whole of the film shown by African Film Productions through I.V.T.A. at the New Gallery Kinema last week. The picture is based upon a South African romance of Miss F. E. Mills-Young, entitled "Sam's Kid." Its theme is a familiar

one, the point upon which all turns being the love for "Sam's Kid" which possesses David Grier, Sam's partner, and Jackson, the overseer of a neighbouring farm.

Sam is Sam Bentley, lime burner, and the kid is Coie, daughter of a woman whom Sam had loved, who at the end of her school days in England comes out to Sam's rough dwelling near Grahamstown. David Grier is really Edward Harland, who is generally supposed to have committed a murder and escaped. Jackson is the real murderer, but prejudices David in Coie's eyes by suggesting him as the murderer. A native boy who has witnessed the crime gives Jackson away to Sam, and thus the progress of the love affair is assisted in the right direction. These are the bare facts of the story, into which a storm, a struggle between Jackson and Coie, and a fight between the two men provide stirring incidents.

Comedy is introduced principally by Coie's setting of the rough beholder dwelling in order, to the perplexity of the two men, who cannot find their personal belongings. The character of Sam Bentley, the hard-working South African of kindly manner, is well interpreted by Dick Crickbanks; Hayford Hobbs's good looks and acting supplying a convincing David Grier. The film has a suggestion of open air and sunshine throughout and should prove popular.

**A Siren's Love.**

**A tragic story of youthful folly and a great ideal. Starring Almirante Manzini.**

**T**HOSE who enjoy a well-acted play, set amid Continental surroundings, but ending on a tragic note, will no doubt find a good deal to admire in the new B.E.F. picture, "A Siren's Love," shown to the London trade last week. It is a type of story that has recently become very familiar in Italian pictures, and though we do not think its dramatic denouement will prove generally in accordance with popular taste, there is no gainsaying the fact that it is a well-produced picture, and that up to a point its action is quite convincing. But its story is too Continental in outlook, and its psychology too remote from our own to be fully understood by the majority



SCENE FROM THE FILM.

of picture-goers, though the acting of Almirante Manzini and a strong supporting cast go a long way towards overcoming what some showmen may regard as a defect in any play from the popular point of view—a tragic ending.

At the outset we are introduced to an elderly artist whose life is wrapped up in his work. With him is a student who

(Continued on page 75.)



A drama of  
Self Sacrifice has  
a Universal appeal.

The man in the Dock—  
and the Prosecutor's wife,  
were Hero and Heroine.

A Sublime Story that  
Stirs the heart.

B. E.  
pres  
An all star  
**FOR**  
← **OTH**  
**SA**  
Which You  
at  
**SHAFT**  
**PAVIL**  
of  
**FRIDAY,**  
at 11-3

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**ESBURY**  
**ION**

**n**  
**APRIL 28,**  
**50 a.m.**



**TRADE SHOWS:**  


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**MANCHESTER**  
 FUTURIST, PETER  
 ST., ON TUESDAY  
 MAY 2, at 11 a.m.  
**LEEDS**  
 KINEMA EX., on  
 WEDNESDAY MAY  
 3, at 2-30 p.m.



CARL LAEMMLE *presents.*

# EDITH ROBERTS

in a compelling story of a country girl  
who was thrust into a whirlpool of  
big city happenings

## "The UNKNOWN WIFE"

*A picture of unique interest with a  
strong Drawing Card in The Star*

**ITS A UNIVERSAL**

**TRADE  
SHOW**  
at the  
**F. B. O.**  
**PRIVATE THEATRE,**  
**22 Soho Square,**  
**LONDON, W.,**  
on  
**MONDAY MAY 1**  
at **10 a.m.** and  
**3 p.m.,**  
and  
**TUESDAY MAY 2**  
at **10 a.m.** and  
**1-30 p.m.**



Film Booking Offices (1919), L<sup>td</sup>, 22, Soho Square, London, W. 1.





**FILM REVIEWS OF THE WEEK—Continued from page 71.**

he is endeavouring to inspire with the same noble ideals. Time passes; fame comes to the old man, and although an avowed woman-hater, his company is sought by a society beauty, one Varvara Mirmault. The old man succumbs to her charms, and is repulsed. The student meets with a similar rebuff, but throwing art to the winds follows the siren to a Southern resort. The woman toys with his love, and ultimately flings him aside and seeks the society of another and more attractive suitor who has momentarily taken her fancy. And so the story continues. The vampire nature of the woman is uppermost all the time, and ultimately, driven to desperation by her taunts, the student stabs her to the heart. The old man—his master—is present, and seizing the dagger from his hand declares to the terrified crowd which is attracted by the woman's screams that he has committed the deed. The woman dies before the truth can be known, and the old man gives himself up to justice—his sacrifice forming a fitting close to a life devoted to the pursuit of a high ideal.

That is only a very brief indication of how the play goes. It is well acted; some of the scenes are particularly effective; and the finale quite impressive, even though it be somewhat melodramatic. We have said enough to indicate that the general trend of the story is on tragic lines, but there are audiences who thoroughly appreciate a play which has its "shuddery" moments and ends on a tensely tragic note. To these "A Siren's Love" will doubtless make strong appeal, and exhibitors should bear this fact in mind when viewing this particular picture.

**Do or Die.**

**F.B.O. serial which promises to satisfy lovers of adventurous romance.**

**T**HE first four episodes of what promises to be a most exciting serial were trade shown by F.B.O. this week. "Do or Die" is set in the Southern Seas, Cuba and the islands adjacent providing most of its scenery. Buccaneers and hidden treasure form the pivot around which plenty of incident gathers, and with Eddie Polo as the principal character, Jack Merton, we are assured of vigorous personal encounters



SCENE FROM THE FILM.

and a good proportion of stunts.

The picture opens with the fall from a horse of a girl rider, and we are quickly introduced to Satan not the Prince of Darkness himself—but a bandit who is intent upon regaining a ring which is in the possession of the Merton family, upon which is inscribed in cypher the whereabouts of some hidden treasure stolen by "Satan's" ancestors from the Mertons of an earlier generation. The telling of the story of the robbery

in picture form provides some very pretty costume scenes, with ladies in picturesque dresses and mantillas and men in brocaded coats and knee breeches.

In contrast with these we have Eddie Polo in breeches and leggings climbing precipitous places, diving from great heights, and fighting against overwhelming numbers in his well-known manner. As the story proceeds, the assistance of submarines and hydroplanes is sought in its development, the story closing with the recovery of the treasure by its rightful owners. There are the beginnings of a pretty love story in the four episodes shown.

**Her Own Money.**

**Famous-Lasky film featuring Ethel Clayton.**

**W**HILST there is very excellent acting in "Her Own Money" (adapted from the play by Mark Swan), a Famous-Lasky film shown to the trade at the New Gallery, Regent Street, this week, it must be confessed that the denouement seemed quite unreal and so tensely dramatic as to be very unlike the actual happenings of everyday life.



SCENE FROM THE FILM.

We see a young husband with ambitions get into monetary difficulties. Through a friend his thrifty wife lends him 2,000 dollars, there is a dispute over the financial crash, the husband leaves her, and she goes back to her job as a typist. In one picture she receives a letter from her husband returning the borrowed 2,000 dollars, and saying he has "made good," and on the next, with kaleidoscopic swiftness, we see her going to interview the owner of a county house she desires to purchase, and finding that the owner was—her husband! Dramatic, certainly, but the rapidity with which the changed circumstances of the husband are depicted detract from the value of the story.

The piece features Ethel Clayton as the wife who preferred making sacrifices and saving money to buying finery, and the dramatic situations in the play certainly furnish her an opportunity to display her well-known abilities as an emotional actress. She is ably supported by Mr. Warner Baxter as the husband who played for big stakes in the financial market and lost, but who, after estrangement with his wife, made good and became reconciled to her in the remarkable manner described.

April 19, 1923, is the date of the release of the film.

## FILM REVIEWS OF THE WEEK—Continued.

### The Winning of Beatrice.

A tale of love and business in which May Allison and Hale Hamilton are starred. Should prove popular generally.

MAY ALLISON is as sweet as she is pretty in "The Winning of Beatrice," in which she plays the part of a society heroine whose heart is torn between her love for love and for business. How Beatrice Buckley—the heroine in question—triumphed both as a business woman and as a



SCENE FROM THE FILM.

very charming lover is well told in May Tully's story, shown to the London trade last week by the Walturdaw Company.

It is not claimed for "The Winning of Beatrice" that it is a great picture, but it is certainly quite excellent entertainment, with touches of drama, and a spice of humour which adds immensely to its enjoyment. The acting of May Allison and Hale Hamilton (who will be remembered for his clever rôle in "Get-Rich-Quick Wallingford") keeps things going merrily, and there are glimpses of factory life which add not a little to the interest of the picture.

The story of the film is briefly as follows: Beatrice Buckley is the daughter of James Buckley, president of the Equity Trust Company. John Maddox, sen., is a director in this company. Buckley has used negotiable bonds belonging to a certain estate at Maddox's earnest request, receiving the latter's personal note as security. Suddenly the estate asks for a settlement, and Buckley threatens to make a clean breast of the whole transaction. Maddox persuades an employee named Jenkins to steal back his note from Buckley's safe. Ignorant of these developments, Bee Buckley is having the time of her life at a big charity bazaar, selling the home-made candy for which she has become famous among her college friends.

Robert Howard, an enterprising young advertising man, falls in love both with herself and her candy. Then he sees that John Maddox, jun., is evidently in her good graces, and is disheartened. As there is nobody else in her affections, John persuades her to accept his offer of marriage that evening. Her father has discovered Jenkins in the act of securing Maddox's note, and is killed. Jenkins escapes, and everybody believes that Buckley has committed suicide. Beatrice believes him to have been innocent, even after the newspapers have discovered and made known his money loss. Young John Maddox breaks off his engagement to Bee, and she, obliged to earn her own living, is aided by Robert Howard. She hits on the plan of marketing her candy, and the father of her best friend

advances the funds, while Robert acts as advertising manager. Success is theirs, and Maddox, sen., fearing for his own candy business, hires an agitator to instigate a strike in the new factory. Jenkins tells Robert who is responsible for the disturbance, and is injured by the hired strikers.

The scheme a failure, Maddox decides to buy out the Honey Bee Sweets Company. Bee welcomes the chance to pay off her father's indebtedness. In the hospital Jenkins confesses that he killed Buckley. Maddox is brought to justice, and the memory of Bee's father is cleared. Then having successfully launched and disposed of the Honey Bee Sweets Candy Company, Robert Howard feels emboldened to tell Bee of his love. The winning of Beatrice is accomplished.

"The Winning of Beatrice" is a type of picture, well acted and produced, and with a story that blends a touch of drama with the humorous, that should prove a generally popular feature in any program.

### The House that Jazz Built.

Comedy-drama of young married life spoiled by luxury and ultimately redeemed.

TRADE shown by Gaumont last week, "The House that Jazz Built" has attractive features somewhat out of the common. Success in the way of a lucrative appointment, comes to the groom on the morrow of his marriage, and "Jazz" builds a house instead of a home in the more luxurious quarters to which they move. That is not all. As a result of little exercise and frequent gifts of chocolate from her husband, the wife loses her sylph-like form and becomes fat and lazy. Make-up and posing assist here in a clever illusion, Wanda Hawley expanding "visibly" from scene to scene. Enter Lila Drake, one of the wife's set, who invites the husband to her tastefully furnished home, where he contrasts to his wife's disadvantage the style of the two houses.

Henceforth he sets about evicting Jazz, and in some amusing scenes puts his wife through a course of physical jerks, early rising and cold shower baths becoming part of the treatment. Judged by the vigour with which Cora (the wife) sets about destroying the jazz effects, the Spartan regime is successful, especially as a reduction in physical bulk is an accompaniment. The vamp's hold upon the husband is, however, tightening, and a ring given and accepted is a token of a hoped-for divorce, and engagement of the new pair.

The wife discovering this conceals a plan with the aid of the husband's chief, Estabrook, and a week-end party is arranged at the latter's country lodge, to which all concerned are invited, including Mr. Foster, with whom Estabrook wishes to talk business in the presence of Frank, the husband. They arrange to "lose" the servants so that Lila Drake, who has always boasted to Frank of her cooking (which was in reality her mother's), may be shown in truer colours before the husband. However, Lila refuses to rise in time to get breakfast and the cooking is carried on, with many delightful antics by the wife and Mr. Foster, arranged in dainty cook's attire. Lila's stock thereafter depreciates, a petulant "Damn!" starting the tumble and her callous indifference to her dying mother completing it. Of course, the couple re-unite, but not until Cora has kept the cold shoulder well in evidence for some time.

It is not often that such a light story carries a moral so true, the inability to realise the unattractiveness of the home on the wife's part and her early spoiling by her husband on the other being excellently interpreted. The film will make an attractive feature wherever shown.

**FILM REVIEWS OF THE WEEK—Continued.****The Girl from Nowhere.**

**Elaine Hammerstein in elopement scene, loses unworthy lover and quickly remarries.**

**T**HE second Setznick picture released by Pathé Frères was trade shown in London this week. It is entitled "The Girl from Nowhere," and features Elaine Hammerstein in the name part. "Nowhere" is really the home of her grandfather, an ex-judge with a scheme for reforming convicts, and the reason for leaving is the grandfather's refusal to allow her to marry a society "bouncer" of crooked dealings. She therefore elopes with him in a car through an almost blinding snow-storm, and what with the conditions of the road and the crook's erratic driving the car overturns, and Marion Cole is rendered unconscious. The proceeds of a recent robbery having been



SCENE FROM "THE GIRL FROM NOWHERE."

found upon her, she and Whitman are under grave suspicion, but she escapes from the office where she is locked and finds a deserted hut, where she passes the night, donning masculine clothing while her own is drying.

Upon the appearance of the owner of the hut, Jimmy Ryder, who has recently been rejected by Dorothy Whitman in favour of Lord Pennerton, she says she has come from "Nowhere." To repel the caretaker of the hut she has informed him that she is the wife of the owner, and Ryder entering into the spirit of the position and admiring her pluck, marries her. It must be admitted here that Ryder does not make a very convincing lover; he is so stolid as to be almost wooden at times. It may be that his recent rejection has stunned him, but if that is so it takes him a long time to recover, for even when they are back among society he does not appear to better advantage, except possibly in the scenes with his former fiancé. On Marion's return she meets Whitman again, who threatens to publish her connection with the jewel robbery, and involves her in a second affair. Of course, all goes right in the end, the testimony of an ex-convict employed by Judge Cole condemning Whitman and freeing Marion.

It is Elaine Hammerstein who is most in the picture, as must be expected from an actress taking the title character; she did not appear throughout to have a part in which she was quite at her ease, although in the later scenes she showed to better advantage. Some of the settings in the dinner and ballroom scenes possessed great charm, and the snowstorm scenes were well managed.

**Fifty Candles.**

**Sombre play in which suspicion for Chinaman's crime falls upon many characters before final solution.**

**Hardly likely to prove generally popular.**

**"F**IFTY CANDLES," trade shown in London this week by Wardour Films, is a weird story weirdly told, and suffers at times from over emphasis of smaller detail that renders some passages, especially towards the close, slightly tedious.

Moreover, the actions of certain of the characters seem at times insincere, as, for instance, when Henry Drew, who, with keen scheming, has postponed a business settlement to his own advantage, next minute upsets the ink, and mopping it up with a handkerchief rubs it over his face. Such an action fails to be humorous, if that was its intention and becomes merely ludicrous. Again the detective who is unravelling the murder problem, hustles round with the short stump of a cigar between his teeth, mouthing it in an extraordinary manner. This detracts from the seriousness of the situation.

The story opens in Honolulu with the saving by Drew senior of a Chinaman's life on the condition that he becomes his servant for twenty years. The interval is bridged, and we see Drew with his third wife returning to America, and in the same ship his secretary, Mary-Will Tellfair (Marjorie Daw) and Ralph Coolidge (a partner of Drew's, whom he has cheated), who are partners in a romance. And, of course, the Chinaman. Arrived at Frisco, the Drews give a party, and Drew is found dead beside the cake with the fifty candles. Suspicion falls on all in turn, and although interest is throughout fairly well sustained, there are no magic moments holding an observer breathless. In the end it is the Chinaman who is suspected, and he confesses, his motive being revenge for being kept from marrying Mah Li, who that night had murdered the husband to whom she has been sold. The play ends with the self-destruction of the Chinaman and the attempted suicide of Mah Li.

The romance of the two young people provide the higher lights of a rather sombre story, in which the general air of mystery will prove an attraction to a certain type of mind. The fog of Frisco at the end gives an atmosphere suitable to such a dénouement as that which is reached in the closing scenes, but the film is hardly likely to enjoy general popularity.

**SUNDERLAND NOTES.**

(By our own Correspondent.)

**T**HE kinema world is a little poorer in that Mr. David Jockelson, one of the most enterprising of men, has died at his home, 5, Oaks West, Sunderland, at the age of 50 years. Mr. Jockelson was a man of big ideas. He had many business interests, but ventured into the kinema world, and there made money, so much so that not so long ago he brought forward a project for building a huge super-kinema on the best available site in Sunderland, the project involving capital to the extent of £100,000. What with one thing and another, and especially his failing health, Mr. Jockelson had perforce to let his scheme fall through, after getting the Corporation's approval of the plans. At the time of his death he was sole proprietor of the Picture House at South Shields, but was at one time chairman of Northern Mutual Films, Ltd., and a director of the Pavilion and Picture House, Whitley Bay. Mr. Jockelson, who had spent nearly all his life in Sunderland, leaves a widow and grown-up family. He was a well-respected man of much promise.

# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

**Easter Trade—Success of the "The Cuckoo's Secret"—Wardour's Newcastle Enterprise—  
Demand for Comedies—"The Scarlet Lady's Record."**

ON the whole the exhibitors of the territory have had a fairly good time over the Easter holidays. Owing to the inclement weather and the fact that money is scarce—owing to slackness of work, the people generally were not able to get away to the various holiday resorts, and in consequence the exhibitors in Newcastle and the immediate district had larger houses than they have had for a while past. People instead of going further afield stayed at home and patronised the various picture shows.

## The Cuckoo's Secret.

The success that has attended the first run of the above film at the Newcastle Picture House, where the booking has been extended for a week, has proved that the assertion of many exhibitors that this class of film does not attract is not strictly correct. "The Cuckoo's Secret" has been much appreciated, and personally I know of several people who rarely visit a picture house who have gone specially to the Newcastle Picture House in order to witness this particular subject.

## Mr. F. W. Wolters' Return.

Mr. F. W. Wolters, after a stay in Stockport, has returned to the Northern territory as the outside representative of the Vitagraph Company. For many years he was the manager of the Queen's Hall, Newcastle, and he is sure of a warm welcome among his old friends, by whom he is familiarly known as "Freddy."

## First Nationals.

The representative of Moss Empires, who are handling these pictures, states that he is experiencing a good demand for them, and the first of the second series of the 1922 productions to hand is "The Golden Snare."

## The Fighting Lover.

The Stoll Theatre is the venue of the trade show of "The Fighting Lover," the new Universal Production, featuring Frank Mayo, which Mr. Wynbergen, of F.B.O., announces for May 5 at 11-15 a.m.

## Vitagraph Busy.

Mr. E. Thompson, the local manager of the Vitagraph Co., tells me that he is experiencing a busy time. "The Prodigal Judge" has proved a good booking proposition, and the Larry Semon comedies are in as great demand as ever, being eagerly snapped up as they come along. There is a rush on the serial, "Breaking Through," and the dramas, "No Defence," "The Milton Mystery," and "Steel Heart" are in good demand.

## Allied Artists.

This firm is handling the Griffith's production, "Way Down East," for which Mr. M. Middlebrook, the local manager, informs me he has had many inquiries. He also states that the film, "Little Lord Fauntleroy," featuring Mary Pickford, and "The Three Musketeers," have met with an unprecedented success.

## Comedies in Demand.

The outstanding feature of the business at the offices of the Northern Mutuals is the demand that Mr. Christiansen is experiencing for the selection of two-reel comedies that he has on hand. With the latest production that Mr. Christiansen has secured for the territory, "Sailor-made Man," he did exceptionally good business after the recent trade show.

## A Record Breaker.

"The Scarlet Lady," which is being handled by Butcher's Film Service, has beaten the record of "Kissing Cup's Race," so Mr. William Walker informs me, and gives promise of finding a home in every hall of any standing in the territory.

## Wardour Business.

The Newcastle Branch of the Wardour Film Co. has recently undergone a change in the method of business. Formerly it was really a sub-office from Leeds, but since Mr. C. S. MacGregor took charge all business connected with the branch has been conducted at the local offices, where contracts can now be completed, and other matters attended to direct. This firm is handling the whole of the Hodgkinson productions, and the Zane Grey subjects are rapidly booking up. "The Light in the Clearing" is another picture that has been well sought after.

## THE SUNLIGHT OF CALIFORNIA

**No Longer An Absolute Necessity in Picture  
Production, says Charles Eyton,  
General Manager of  
Lasky Studio.**

CALIFORNIA, where motion picture production is now centred, no longer has a monopoly on filming, even though the sun is brighter there. For the lighting of motion pictures nowadays is largely electrical, even in Hollywood, according to Charles Eyton, general manager of Paramount's West Coast studios.

"The use of artificial light has all but superseded daylight," says Mr. Eyton. "Time was when it was considered essential to locate photoplay studios in localities where continuous sunlight was available. When California was 'discovered' it was regarded as the ideal spot because of the preponderance of

sunny days. I do not wish to imply that this State is not now a very excellent place in which to make pictures, but the matter of daylight or sunlight is no longer the essential it was once considered.

## Progress in Electrical Illumination.

"Take a look at any Paramount picture, for example, and you will see that many of the exterior sets are actually built on stages rendered temporarily or permanently dark, and that artificial illumination supplies the most effective lighting. A case in point is William De Mille, Paramount director, who for his past four productions has not been on location more than once or twice, and then only for a very short time or distance.

"Electrical experimenters and experts in lighting have so developed the means of artificial illumination that tremendous sun arcs and other appliances can virtually duplicate the light of day and provide the even illumination that is necessary. Scenes can be made on dark stages at night at any time whatever, even if the day is dark or the rain pouring.

"Owing to progress in electrical illumination the motion picture industry is no longer wedded to any one place."

## FRESH FOX FILMS FOR 1923 RELEASE. RUDOLPH J. SOLOMON JOINS ASTRA.

**F**OX FILMS announce a new offering in our advertisement pages this week in harmony with their policy of fewer and bigger pictures. Of these "The Ragged Heiress" provides Shirley Mason with a rôle most suitable to her talent in the story of a girl living in poverty and ignorant of the fact that she is an heiress. "Winning With Wits" is a story of a different kind showing a young actress winning her father's release from prison and the love of a husband.

The transmutation of an apparently lawless character through the faith and love of a girl whom he has rescued is the theme



SCENE FROM "SMILES ARE TRUMPS."

of "Iron to Gold," which is expected to be a great success, featuring, as it does, the popular Dustin Farnum.

Newspaper enterprise, as displayed by a young reporter, provides exciting passages in "Extra! Extra!"—together with scenes of palatial residences, a charming love story rounding off the varied settings. In "Smiles are Trumps" conspiracy, love, and adventure are the ingredients, vigorous action and stunts providing plenty of incident. "Chasing the Moon" is an occupation for Tom Mix which provides him with opportunity for thrills, America, Spain, and Russia being among the backgrounds. "Pardon My Nerve" is a cowboy story with plenty of horsemanship, acting, and athletic prowess which stars Buck Jones.

A film which should prove universally popular is that in which Pearl White stars, entitled "The Broadway Peacock." Her rôle is that of a dazzling hostess of a famed cabaret. Her interpretation of powerful emotion and delicate pathos will, it is said, make this play an outstanding success when it is released.

### MIDLAND DIRECTOR'S DEATH.

**I**T is with much regret that we learn of the death of Mr. J. F. Swann, of Mansfield, after an illness of only a few days.

He had been closely identified with the cinematograph industry in the Midlands as an exhibitor for the last ten years, and was a director of Midland Empire Theatres, Ltd., and general manager of the Picturedrome, Mansfield. He was well known to the trade generally, being a member of the executive of the Notts and Derby Branch of the C.E.A., and intimately associated with Mr. J. Pollard, managing director of the Midland Empire Theatres, Ltd., in numerous kinemas, and the announcement of his death at the early age of 47 is much regretted by a large circle of friends. The interment took place at South Normanton Church on Thursday.

**M**R. RUDOLPH J. SOLOMON, for the past two years London representative of F.B.O., has now joined Astra Films, Ltd., in capacity of sales manager for the United Kingdom. Mr. Solomon, while with F.B.O., gained the esteem of exhibitors in all parts of the country, and received a glowing testimonial from his late managing director, who has lost his services with the utmost reluctance.

Mr. Solomon will be glad to see all exhibitors at 89, Wardour Street, and from what we hear he is likely to be a most-sought-after man within the next few days.



RUDOLPH J. SOLOMON.

Owing to the unprecedented business done by Mr. Leopold Solomon, the F.B.O. representative in Nottingham district, he found it unnecessary to trade show the new Universal serial, "Across Two Continents." The fact that this serial was awarded a Universal censor's certificate, and features Marie Walcamp, has made it extraordinarily popular with exhibitors.

Mr. D. W. Griffith, the well-known film producer, left Waterloo for Southampton on Wednesday on his way back to America. He said he would make an early return to this country, and that he hopes to get his big "Peace" picture started within a year.

Mr. Stuart Blackton receives many inquiries as to whether Lady Diana Manners is to co-star with Georges Carpentier. The answer is that she is *not*. Lady Diana will be featured alone in productions under the direction of Mr. Blackton, and her next picture will be started after the completion of the Carpentier film, which will be late in the summer.

Sir William Peck, F.R.A.S., F.R.S.E., director of the City Observatory, Carlton Hill, Edinburgh, together with Mr. Adam Oliver, S.S.C., of Arbroath, and Mr. Thomas Williamson, S.S.C., of Edinburgh, paid a visit to the Gaumont studio at Shepherd's Bush last week, and were greatly interested in the technical equipment of the studio and in the production of a scene for the British Screencraft drama, "Byron."

"Around the Town" has brought off another of its scoops by getting exclusive pictures of the big sensational play at Drury Lane, "The Decameron Nights." All the best scenes were taken on Monday morning, when a big battery of lamps was ready, and Mr. Arthur Collins himself supervised the scenes to be taken.

The management of Poly Kinema, Regent Street, W., has been taken over by Messrs. Miles Mander and Adrian Brunel, two gentlemen well known in the film world. They commenced with Douglas Fairbanks in "The Mark of Zorro" and a film version of the popular boy's book, "The Fifth Form at St. Dominic's," and this week they are showing "The Miracle Man."

# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

## Benevolent Fund Concerts Appeal—A Welcome to the Five-Reel Farce—The Gymkhana Dinner—Trade Changes.

**T**HE Yorkshire Kinema Trade Benevolent Fund has done good work, and the committee are anxious to strengthen the balance in hand, provide for emergencies, and increase the scope of the organisation. To this end it is proposed to hold a series of Sunday concerts, but the expense involved is a difficulty, and the committee therefore invite members of the trade to come forward and act as guarantors. It is to be hoped that the appeal meets with the response the cause deserves. There is no doubt that the Benevolent Fund came into being at an opportune moment, and it is proving an excellent institution.

### Benevolent Fund Appeal.

But its progress might have been greater, and all members of the trade in Yorkshire are asked to take a more active interest in the work. So far, the committee have received a good response to the appeal. Seven guarantors soon came forward, but there is need for more. The subscriptions received at the time of writing are mostly a sovereign each, and it may be added that subscription tickets are being handed over to all guarantors. A series of seven Sunday concerts should prove both popular and helpful.

### "Roses" Cup Final Film.

This is Cup Final Day, and I understand that F.B.O. have arranged to film the event very thoroughly. Owing to the fast-changing scene of action Association football has never been very satisfactorily filmed, and possibly never will be. However, all Yorkshire will be interested in the picture, because Huddersfield Town carry our colours in this Battle of the Roses final.

### Saving the Journey.

Mr. Stone says the picture will be on view in London this evening. Many of the thousands of people who cannot see why a Cup Final between rival Yorkshire and Lancashire teams should be played as far away as London, and who will consequently be unable to see their darlings play, will bless the film for giving them a pictorial story of the great match. It would be a rare attraction if the film could land in Yorkshire for exhibition to-night!

### Gymkhana Dinner.

The success of the gymkhana recently held at the Leeds Town Hall, in which the kinema trade played so helpful a part, was to be celebrated on Wednesday evening at a dinner held at the Guildford Hotel, Leeds. Mr. Arthur Cunningham has been active in the preparations, and the Lord Mayor of Leeds (Mr. Wm. Hodgson) had promised to be present. We hope to say more of this function in our next issue. It promised well.

### Broadway Comedies.

Famous-Lasky's reputation is world-wide, and exhibitors will probably sit up and take notice when one announces a special series of 14 two-reel comedies from this famous house. These are the Broadway Comedies, and Mr. Saul Harrison says they are going to be in great demand during the days immediately ahead. They are for release in 1922-23.

### Just What We Want!

A five-reel farce! This is the fare we have been wanting. It is pleasant always to hear of the producer who is to treat

audiences to the lighter side of life, for it cannot be denied that screen entertainment of the feature standard is altogether too heavy. Drama follows drama. Farces are few. A welcome, then, to Pathé's "The Chicken in the Case" a five-reel fun film featuring Owen Moore.

### Other Fare.

From this quarter comes other interesting fare. "A Man's Home" has been found to be an appealing drama, and Hy. Morey, the Vitagraph favourite, is seen in a strong rôle. To follow are "The Fighter," a fine Conway Tearle picture, and "The Girl from Nowhere," a film starring Elaine Hammerstein.

### Trade Changes.

Messrs. Tom Jennings and W. Wilkinson, who have formerly represented Walturdaw in Yorkshire, have just transferred to Mr. H. A. Whincup's agency, a branch of which opens in Newcastle. Mr. Jennings is to attend to the Leeds and Bradford and West Riding centres, and Mr. Wilkinson will cover Sheffield and the South Yorkshire area. They will handle a varied and most attractive program.

Mr. Stone, of F.B.O., informs us that he is holding a trade show of "The Beautiful Gambler" at the Kinema Exchange, Leeds, on May 5, at 2-15 p.m. This production features the new Universal star, Grace Darmond.

## BUSINESS AT BRADFORD.

### Big Audiences During Easter—Limited Dramatic Licenses—Exhibitors' Difficulties—Another Bronte Enterprise.

(By our Bradford Correspondent.)

**B**IG business characterised the picture theatres in Bradford during the Easter week-end and throughout the following week. This despite the great amount of unemployment and limited public spending power. Slight reduction in the prices of seats has been brought into operation pretty well all round, except in the case of one or two houses which never advanced with the majority and which still are a little lower than most. The reduction even in the face of heavy expenses and the burdens of the moment—was a wise move, because the public cannot spend money they do not possess, and the industrial masses in Bradford have been having a very thin time for many months past.

The cold Easter weather filled the kinemas and brought joy to the heart of the exhibitor—and he needed some such fillip to his spirits. Most of the theatres put on very good programs, and afternoon and evening they showed to full capacity houses.

### Limited Dramatic Licenses.

The Licensing Committee of the Corporation recently decided that the granting of limited dramatic licences for picture houses where no stage plays are performed is not advisable, as the requirements of such theatres are held to be met by the magistrates' music licence. This is all right in its way, but it tends to develop some possible trouble between licence holders and

(Continued on next page.)

# WHAT SCOTTISH EXHIBITORS ARE DOING

(By our Glasgow Correspondent).

**T**HERE were some entertaining passages in the proceedings of the last monthly meeting of the Scottish Branch of the Cinematograph Exhibitors' Association, held at Glasgow under the chairmanship of Mr. Ritson Bennell. At the outset of the proceedings Mr. Bennell briefly reported on a visit paid to Dundee by a deputation for the purpose of conferring with local exhibitors. As a result they had got into closer working touch with the Dundee section, and he welcomed the presence of a large and important representation from Tayside at that meeting.

## McBride Speaks Out.

Mr. James McBride (Glasgow) followed with a full and informative report of the last two C.E.A. General Council meetings which he had attended in London as a Scottish delegate. He stated that he had taken the opportunity of proposing that the next General Council meeting should be held in Glasgow, not (he added) because he had any hope that any such thing would happen, but because he wanted the London delegates to visualise the prospect of travelling, as the Scottish delegates had to, such a long distance cramped up in a third-class railway carriage. (Laughter.) He had also made his proposal because he wanted the opportunity of protesting against the appointment of Scottish delegates to committees to which they were never called. (Renewed laughter.)

"Much as a national Association is required," continued Mr. McBride, "I am afraid that unless the committees, which have duties delegated to them, take a more active interest in their work, the C.E.A. will go down into oblivion if it does not reform its methods. Personally, I refuse to play the part of a horse marine. (This latter observation having reference to his resignation from the Entertainment Tax Committee.)

## Daylight Saving.

"Daylight Saving" was the next subject discussed, and in this connection Mr. J. J. Bennell expressed the view that this was a measure extremely detrimental to their interests as an industry. If the Government carried out their intention of

passing a permanent Summer Time Act, it would mean that this arrangement (which was so prejudicial to kinema interests) would automatically come into operation every summer to their detriment. He hoped, therefore, that the Parliamentary Committee of the C.E.A., which had now taken up this matter would not shelve it, but would try to make the voice of the industry heard, and their opinions known to the Government. (Applause.)

"This Government is doing things in perpetuity, but is only living from day to day itself, hanging, as it were, by the skin of its teeth," remarked Bailie Wright, in support of Mr. Bennell. Thereafter a motion was unanimously carried expressing the view that the Government should not make the daylight saving measure perpetual, and they should ask the Parliamentary Committee of the C.E.A. to act on these views.

## Entertainment Tax.

When the question of the Entertainment Tax campaign came up for discussion Coun. Archibald (Falkirk) kept the meeting interested with his entertaining account of how he and other Scottish delegates recently went "lobbying" in the House of Commons in pursuance of their aim to get redress from this tax in the Government Budget. Indicating that the Idea of the Scottish delegates was to press the members of Parliament to support a reduction of the tax if abolition was not feasible or likely, on the ground that it was better to get something than nothing at all. Councillor Archibald described how they had button-holed many M.P.s, and had placed their facts before them. He was glad to add that only one Scottish member had expressed himself as absolutely opposed to their demands; five or six went the length of promising to press for the abolition of the tax, while the remainder would only support a reduction.

## Smart!

The "Topical Budget" added yet another to its rapidly increasing list of triumphant scoops by delivering prints of the Scottish Cup Final to first-run exhibitors in Glasgow on the evening of the match. Three hours after the game was played it was being screened.

(Continued from previous page.)

police in deciding how far one may go on special occasions in providing extra attractions to the pictures.

## Exhibitors' Difficulties.

The difficulties of the application of the strict letter of the law were illustrated the other week, when two well-known and respected exhibitors of suburban theatres here were summoned for allowing the admission of children under ten during a period of prohibition, by order of the Medical Officer of Health, owing to an epidemic of measles. In one case a boy of 7, with his aunt, had got in the theatre on the contention that he was 10, and a boy of 8, with a lad of 15, had got in by similar lying. In the other case a mother lied as to her boy's age and thereby got him inside. The magistrates and police agreed that the licensees were more sinned against than sinning, and they were ordered to pay costs. The mother in the latter case was also summoned, and she—the party responsible for the trouble—got off on payment of costs also, whilst the managers of the houses lost valuable time in having to attend the police court, and had to suffer some little sully of the reputation of their house. The position of the licensee in these cases is hardly fair.

## Another Brontë Enterprise.

The trade screening of Charlotte Brontë's "Shirley" in Leeds recently synchronised—whether by accident or intention one knows not—with the 106th anniversary of the birth of the famous Haworth writer. Bradford people—and therefore Brad-

ford exhibitors—are greatly interested in the production of this series of Brontë films by the Ideal Company, because the city and district is so closely identified with the life and works of the famous sisters. Charlotte herself was born at Thornton, which is now a part of Bradford. The "Shirley" film has been booked to appear for the first time in public at the Savoy, Bradford—the house which introduced "Wuthering Heights" and which recently made a new departure by the engagement of the Coldstream Guards Band.

## BILL HART NOT TO RETIRE.

**T**HE rumours about "Bill" Hart's retirement are now definitely contradicted by the popular Western star himself, who states that he intends to resume work again in the summer. He ceased work indefinitely some little time ago because he had gone ahead of his schedule, but it has never been his intention to cut adrift from Paramount.



WILLIAM S. HART.

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childhood—a famous story  
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# THE TRADE IN SOUTH WALES.

(By our Cardiff Correspondent.)

## The Tax Campaign—An interesting Function—Fire at Llanelly—Electric Power for Kinemas—New Theatre at Clydach.

THE entertainments tax campaign is still going merrily in South Wales. During the past week the Rhondda exhibitors have had an interview with Captain T. A. Lewis, the member of Parliament for the Pontypridd Division, and, after hearing the views of the deputation, Mr. Lewis said he was agreeably impressed with all he had heard, but while he did not believe that total abolition would be the result, yet he saw that some mitigation of the tax would undoubtedly be offered by the Chancellor of the Exchequer, and he pledged his word to do all that he possibly could in the matter.

### An Interesting Function.

By the time these notes appear an interesting function will have taken place at Cardiff. It is the handing over of a cheque for £200 by the kinema trade to the Lord Mayor of Cardiff as a result of the recent Kinema Carnival. A dinner has been arranged with an interesting toast list, and the Lord and Lady Mayoress have promised to be present. I shall deal with this function in next week's notes.

### Kinema in Schools.

The long-promised report on the use of the kinema for educational purposes has not yet been given by the Director of Education at Swansea, and at last week's meeting of the Education Committee Dr. Arbour Stephens made further reference to it. The Director explained that latterly he had been busy with other work, but he promised that the report should be got out at the earliest possible moment. It has been suggested that the kinema might be used to illustrate the town's extensive metallurgical industry.

### Fire at Llanelly Kinema.

Cleaners discovered an outbreak of fire at the Llanelly Hippodrome last week, and lost no time in summoning the local fire brigade. After a portion of the interior of the roof had been damaged the fire was got under. The manager, C. Isaacs, thinks it might have been caused by the fusing of an electric wire in the gallery. Arrangements were made to enable the carrying out of the usual performance the next night.

### Exhibitors Helped.

The new extension line of the Swansea Corporation Electricity Department to the Amman Valley has now been opened, and exhibitors in the valley, up as far as Llandilo, are presented with an opportunity of getting electric current for their machines. The area covered includes Ammanford, Brynamman, and Pontardulais, in which there are nearly a dozen kinemas, and showmen might with advantage follow the lead of colliery proprietors and others in arranging terms for a supply which will be given through a sub-station at Manselton.

### A New Kinema.

Splendid progress is being made with the erection of the new kinema at Clydach-on-Tawe to replace the Globe which was burnt to the ground late last year. Larry Warner, who is to manage the new hall, tells me he hopes to have it ready to open at Whitsun. The Globe had no circle, but the new hall will possess one seating about 500, whilst it is hoped to be able to provide accommodation in all for 1,000 persons, or nearly twice as many as the Globe seated. Access to the

ground floor will be by means of a double stairway from the entrance hall. The exterior work is almost complete.

### Exhibitor's Application.

At Roose Petty Sessions, Haverfordwest, Pembrokeshire, last week, Albert Maclean, proprietor of the Kinema, Neyland, applied for the transfer of the kinema licence to him, and the issue of a dramatic licence in respect of that hall. He stated that he was now living in Neyland, and had formerly resided at Pembroke Dock. Mr. D. O. C. James (Clerk) said he had no objection to the transfer of the kinema licence. As to the dramatic licence he was not in favour of it, as the premises were only of a temporary character, and would have to be examined very carefully before such a licence was issued. It was agreed to adjourn this matter, and that the kinema licence be transferred. An inspection of the premises will be made. Complaints were made at last week's meeting of the Swansea Town Council concerning the shows that were open on Good Friday, one member remarking that they could not expect roundabout proprietors to stop when theatres and kinemas were open. He, however, got no support, and the matter was allowed to drop. The Chief Constable's monthly report as to visits paid to local kinemas showed that there were no complaints.

### Some Good Trade Shows.

Successful trade shows at Cardiff during the past week were: "The March Hare" (Gaumont), "Jim, the Penman" (Moss), "Thousand to One" (Jury), "Watch Your Step" (Goldwyn), "Soldiers of Fortune" (Gaumont), "Little Brother of God" (Stoll's)

### "Hearts Up."

The popularity which Harry Carey earned for himself in his first Universal Jewel production, "The Fox," has led to an increased demand for invitations to the trade show of his next production, "Hearts Up," which Mr. Goodman, of F.B.O., is screening at the Kinema Club at 12-15 on May 2.

## GAUMONT FOOTBALLERS AT DINNER.

RECENTLY Col. Bromhead, managing director of the Gaumont Co., Ltd., who takes an enthusiastic interest in the social and athletic activities of the company's staff, gave a dinner to the Gaumont footballers, who have this season brought off a double by winning both the "Kine Weekly" Cup and the K.S.A. League. Col. Bromhead took the chair and was supported by Mr. Reginald C. Bromhead (joint managing director of the Gaumont Co., Ltd.), and on the Colonel's invitation the footballers were supported by their wives and sweethearts. Covers were laid for thirty-six.

After a very enjoyable dinner Co. Bromhead proposed the health of the successful football team, on whose behalf Mr. Phillips, of the Gaumont Shepherd's Bush works, replied. Mr. Reginald Bromhead toasted the Gaumont Sports and Athletic Association, to which Mr. F. Strutton responded.

Mr. A. Hart, in proposing a vote of thanks to Col. Bromhead and Mr. Reginald Bromhead, was whole-hearted in his assurance of the staff's appreciation of both the moral and financial support given to the club by Messrs. Bromhead. The evening concluded with a visit to the Prince of Wales Theatre.

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**D. W. GRIFFITH**

AND THE

**MOTIOGRAPH**

D. W. Griffith, during his recent visit to  
Detroit, where his "Orphans of the Storm"  
was playing at the Adams Theatre, one  
of the Kunsky houses, visited the Capitol  
Theatre, where "Peacock Alley" was  
being shown, and declared that the pro-  
jection was the most wonderful that he  
had seen in all his travels.

He was so interested in the brilliancy and  
depth of the picture being thrown on the  
screen at this house, that he invited the  
Gish Sisters, who were appearing in per-  
son at the Adams Theatre, to the Capitol  
to see it, and the entire party visited the  
operating room and inspected the Motio-  
graph Projectors, which are installed  
there.

Mr. Griffith's comments on the equipment  
were very favourable, and he reiterated  
his statement that the projection was the  
finest he had witnessed.

*(From The Motion Picture News, 15/4/22.)*

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# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent.)

**Aberfoyle for "Rob Roy" Scenes—Mr. George Cowan's New Appointment—Kinema Club-ites Temporary Apathy—"Gingering-up" the C.E.A.—Baillie Wright's Criticisms.**

**S**ATURDAY, May 27, is the date chosen for an enjoyable outing which the staff of the Glasgow Branch of Messrs. Gaumont have arranged for themselves and their friends. This will take the form of a circular tour of what are commonly known as the "Three Lochs," and I understand that Mr. W. A. Brewer is coming North specially in order to represent the head office. It will be a great day.

## "Rob Roy."

Mr. Will Kellino (of the Gaumont Film Company) tells me that everything is going splendidly for the forthcoming production of "Rob Roy." I understand that the first scenes will be "shot" in beautiful Aberfoyle. To slightly parody the well-known lines, it will be difficult in due course to subdue the crowds who wish to view this version of "Rob Roy."

## A Company Concern.

Recently there was registered as a new limited liability concern the Andrew Reid Film Service, with its registered office at 132, West Regent Street, Glasgow. This will be a private company with an authorised capital of £10,000, and I note among the first subscribers my good friends—Mr. Andrew Reid (film agent) and Mr. Alexander Howie (kinema director).

## A New Appointment.

I am pleased to congratulate Mr. George Cowan on his new appointment as outdoor representative with the St. Mungo Exclusive Film Co. (Glasgow), and I feel sure that he will quickly "make good" in this position. Mr. Cowan (who until recently was with Famous Productions) is one of the best-known men in the West of Scotland film industry.

## Kinema Club-ites.

When I turned up at the last monthly luncheon of the Glasgow Kinema Club I was rather disappointed to find such a poor attendance of members, and I cannot quite fathom this sudden falling off in enthusiasm. I presume, however, that this gathering was held on a date when many of the members were otherwise engaged. At this meeting Mr. George Chandos was elected as a member of the Entertainments Committee in place of Mr. William Welsh, resigned.

## "Gingering Up."

It seems to me that now that Mr. James McBride is one of the delegates from the Scottish Branch to the C.E.A. General Council this go-ahead gentleman is likely to do his part well as far as the "gingering up" process is concerned. At the last meeting of the Scottish Branch Mr. McBride gave a very interesting and entertaining description of his passages-at-arms with other members of the General Council at the last meeting which he attended, and he certainly seems to have kept Scotland's end up exceedingly well.

## Straight Talk.

At this meeting of the Scottish Branch Baillie Wright, who, by the way, has always been noted as a most outspoken and fearless critic, expressed the opinion that the C.E.A. General Council was only taking a lot of their money for nothing, and he held the view that unless matters mended it would result in the Scottish Branch withdrawing from the Council while keeping in touch with the National Association by affiliation. Mr. Wright is a great believer in Scottish exhibitors transacting their own business in their own way.

## FAMOUS PARAMOUNT STAR IN LONDON.

**Gloria Swanson Pays Flying Visit and then leaves for Paris and Berlin.**

**M**ISS GLORIA SWANSON, the famous Paramount star, who arrived in England on Sunday from America, held an informal reception at the hotel in London which she is making her headquarters on Tuesday afternoon, when a representative of the FILM RENTER was among the company present to welcome her.

Unfortunately the strain of a five-day journey across the States, followed by a sea voyage, has made great demands upon Miss Swanson's health, and she had not so far thoroughly recovered. The famous star did not attribute her indisposition to the changeable weather experienced since her arrival, but expressed the hope that she would shortly be back to her normal condition of health, and thus be enabled to get the maximum of pleasure from her trip. She particularly emphasised the fact that she was over here purely for purposes of rest and holiday, and not, as had been reported, upon business.

## Discusses Her Work.

Asked regarding her work, she said that she often found the work of preparation, dressing, etc., more trying than the actual acting. This began, as a rule, at 10 a.m., and meant rising no later than 7, the intervening hours being spent in breakfast and dressing for the part. This period was one of great hustle, as a rule, actors often arriving late and having difficulty in finding the necessary properties.

Regarding a report that she was considering the possibility of taking up residence in this country, Miss Swanson remarked that she had several contracts yet to fulfil, and could not say more than that. Our representative gathered from Miss Swanson's remark, however, that the report was without foundation.

## Off to Paris and Berlin.

This week-end Miss Swanson proceeds to Paris and thence to Berlin, afterwards returning to this country for a short period before going back to America. Asked if, with a view to avoiding the Channel trip, she might proceed to the Continent by air, Miss Swanson replied in the negative. She had enjoyed a flying trip she had had in America, she said, but remarked how much she had been shocked by the recent accident to Sir Ross Smith, so much so that she had been unable for some time to dismiss it from her mind.

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Blind Man of Jerusalem .....	660	Gaumont	The Honour System.....	1018	Kalem	The Old Bookkeeper .....	1000	A.B.
Bridge of Sighs.....	995	Edison	Hamlet .....	815	Vita.	The Organist .....	1000	Dra.
Brothers .....	1000	Lubin	Heart's Desire (Coloured).....	1000	Pathe	An Old, Old Song .....	1000	Ess.
But the Greatest of these is			His Sister-in-Law.....	1000	A.B.	The Old Captain .....	1000	Selig.
Charity .....	1000	Than	Home .....	1000	Edison	The Orphan .....	1000	Edison
The Birthday Gift .....	1000	Vita.	Her Terrible Ordeal.....	952	A.B.	The Old Curiosity Shop .....	1000	Than.
The Blind Miner .....	1000	Vita.	It's Never Too Late to Mend....	2000	Edison	Pagan and Bully .....	1000	Nestor
A Baby's Shoe .....	1000	Edison	Ingomar .....	1060	Edison	The Prayers of Manuella .....	1000	Vita.
Brutality .....	1009	A.B.	In Friendship's Name.....	901	Lux	Pagan and Christian .....	1000	Edison
The Battle of Trafalgar .....	1000	Edison	Jewels of Sacrifice .....	1000	Hub.	Power of the Cross .....	2 reels	Lubin
Charge of the Light Brigade ...	1000	Edison	Joan of Arc .....	1000	Pathe	Power of Conscience .....	2 reels	Lubin
Church Across the Way.....	1000	Vita.	The Jester .....	925	Edison	Bowdy and His New Pal .....	1000	Edison
Cross Your Heart .....	1000	Than.	Just a Shabby Doil .....	1000	Than.	Red Cross Shadow.....	1300	Gaumn.
Cupid's Ladder (Coloured).....	1150	Gau. Col.	Little Peacemaker .....	1000	Hubsch	Rip Van Winkle.....	2000	Vita.
A Child's Prayer .....	534	Lux	Little Cain Touch .....	1000	Vita.	The Requital .....	1000	Im.
The Cloister's Touch .....	993	A.B.	Love or Glory (Costello).....	1000	Vita.	The Rosary .....	1000	Rei.
Cast Thy Bread upon the Waters	500	Hep.	Lead, Kindly Light.....	1000	Edison	Suffer Little Children .....	1000	Edison
The Child and the Fiddler .....	750	Hep.	Little Organist .....	1000	Edison	Slave's Sacrifice .....	992	Cines.
Cry of the Children .....	2000	Than.	The Lady and the Tiger.....	980	Edison	Still Faces .....	2 reels	Vita.
Daddy's Soldier Boy .....	1000	Vita.	Little Nell's Tobacco.....	980	Imp.	Sem. 's Sacrifice .....	1000	Selig
Dorothy's Birthday .....	1000	Gem	Leaves from Mother's Album....	1 reel	Clar.	A Spah's Love (Coloured).....	600	
Drummer Boy of Shalot .....	1000	Amer.	Last Days of Pompeii.....	3000	Exclusive	Sealed Lips .....	1000	Solax
Dr. Maxwell's Experiment.....	1000		The Long Road .....	1000	A.B.	Sisters.....	1000	Victor
Drink's Lure .....	1000	A.B.	Lady of the Lake.....	3000	Vita.	Struggle of Hearts.....	1 reel	Lubin
The District Attorney's Con-			The Magic Wand .....	1000	Essy	The Sunbeam .....	1 reel	A.B.
science .....	2000	Lubin	Marcioni Viscoconte .....	780	Cines.	Thro' Shadowed Vales .....	1 reel	Imp.
Don Juan .....	1088	Pathe	Mary Stuart.....	3000	Edison	Thy Will be Done .....	1000	Essy.
Doomed Ship .....	984	Edison	Motherless Walf .....	900	Vita.	To Save Her Soul .....	986	A.B.
The Doctor .....	997	Edison	Meeting of the Ways.....	1013	Vita.	The Touch of a Baby.....	750	Hep.
East Lynne.....	2000	Exclusive	Mary had a Little Lamb .....	350	Edison	Thou Shalt Not Steal.....	2000	Rei.
Enoch Arden .....	2000	A.B.	Medicine Woman.....			Too Late .....	2000	Selig
Efficacy of Prayer .....	1000	A.B.	Miracle .....	1 reel		An Unfair Exchange .....	1000	Than.
A Father's Lesson .....	1000	A.B.	Miser's Heart .....	1000	A.B.	Ultimate Sacrifice .....	1100	Rei.
For Baby's Sake .....	690	Barker	Mission Maestro .....	1000	Ammle	Virgin of Babylon .....	1 reel	Amb.
Father Beauclair.....	1 reel		Missionaries in Darkest Africa..	1000	Kalem	The Village Blacksmith .....	1000	Power
Fires of Driftwood.....	1000	Vita.	Mothering Heart (Lilian Gish)..	1555	A.B.	The Vicar of Wakefield .....	1000	Than.
For Bab's Sake .....	690	Barker	Mother's Wedding Day .....	1000	Vita.	What Will Xmas Bring .....	1000	Messier
From a Window in Washington			Nero.....	1000	Edison	Wings of a Moth .....	1000	Vita.
Park.....	1000	Vita.	None.....	1000	Cines.	When Memory Calls.....	1000	Selig
Gipsy's Honour (Coloured).....	1000	A.B.				Wooden Bowl.....	1047	Lubin

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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, MAY 8.**  
Fox Own Theatre, 11 and 3. Extra! Extra! and Pardon My Nerve.  
Walturdaw, Shaftesbury Pavilion, 11-30. Opportunity.  
New Bioscope, Own Theatre, 10 and 3. Pat Sullivan's Cartoons.

**TUESDAY, MAY 9.**  
Int. Cine Corp., Shaftesbury Pavilion, 11. If Women Only Knew.  
Fox, Own Theatre, 11 and 3. Extra! Extra! and Pardon My Nerve.  
Famous-Lasky, New Gallery, 11. Peter Ibbetson.  
Pathe, New Oxford, 2-30. The Chicken in the Case.

**WEDNESDAY, MAY 10.**  
Gaumont, New Gallery, 11. Guarded Lips.  
Fox, Own Theatre, 11 and 3. Extra! Extra! and Pardon My Nerve.  
Anchor, Shaftesbury Pavilion 11. Dead Man's Love.

**THURSDAY, MAY 11.**  
Fox, New Gallery, 11. The Last Trail and Vesuvius Conquered.  
F.B.O., Own Theatre, 10 and 3. Desperate Youth.  
Jury, Own Theatre, 10 and 3. Selected Feature.

**FRIDAY, MAY 12.**  
Walturdaw, Shaftesbury Pavilion, 11-30. The Heart of an Acrobat.  
F.B.O., Own Theatre, 10 and 3. Desperate Youth.  
Pearl, New Oxford Theatre, 3. A Dangerous Adventure.

### MANCHESTER.

**TUESDAY, MAY 9.**  
Pathe, Own Theatre, 11 and 2-30. The Girl from Nowhere.  
Gaumont, Gaiety, 11. Two Weeks with Pay.  
Gaumont, Own Theatre, 2-30. Two Weeks With Pay.  
Associated First National, Kinema Exchange, 11. Her Social Value.  
Vitagraph Kinema Ex., 2. The Silent Vow and Regiment of Two.  
Famous-Lasky, Winter Gardens, 11. Peter Ibbetson.  
Fred. White, Kinema Exchange, 12. Bull's Eye Comedies.  
B.E.F., Kinema Exchange 3. Her Husband's Wife.  
B.E.F., Futurist, Peter Street, 11. Her Husband's Wife.

**WEDNESDAY, MAY 10.**  
Weisker Bros., Winter Gardens, 11. The Cup of Life.  
Lester, Kinema Exchange, 11. If Women Only Knew.

**THURSDAY, MAY 11.**  
Fox, Kinema Exchange, 11. Extra! Extra! and Pardon My Nerve.

**FRIDAY, MAY 12.**  
Wardour, Futurist, 11. Cameron of the Royal Mounted.  
Wardour, Own Theatre, 2-30. Cameron of the Royal Mounted.  
Fox, Kinema Exchange 10-45. The Last Trail and Vesuvius Conquered.  
Milloy, Kinema Exchange, 12. The Devil's Trail.

### LIVERPOOL.

**TUESDAY, MAY 9.**  
Fox, Troadero, 11. Winning with Wits and Smiles are Trumps.  
Weisker Bros., Kinema Exchange, 2-30. The Cup of Life.

**WEDNESDAY, MAY 10.**  
Wardour, Scala, 11-15. Cameron of the Royal Mounted.  
Wardour, Kinema Ex., 2-30. Cameron of the Royal Mounted.  
Associated First National, Prince of Wales 11. The Infidel  
Gaumont, Futurist, 11. House that Jazz Built.  
Gaumont, Own Theatre, 2-30. House that Jazz Built.

**THURSDAY, MAY 11.**  
Lester, Futurist, 11. If Women Only Knew.  
F.B.O., Palais de Luxe, 11. The Magnificent Brute and Hearts Up.  
Vitagraph, Scala, 11. The Silent Vow and Regiment of Two.

**FRIDAY, MAY 12.**  
Pathe, Own Theatre, 11 and 2-30. The Girl from Nowhere.  
Ideal, Troadero, 11. Wonderful Nature and Our Own People.  
Famous-Lasky, Scala, 11. Peter Ibbetson.

### BIRMINGHAM.

**WEDNESDAY, MAY 10.**  
Gaumont, Own Theatre, 11 and 2-30. Moonlight and Honeysuckle.

**FRIDAY, MAY 12.**  
Goldwyn, Futurist, 11. Watch Your Step.  
Famous-Lasky, Scala, 11. Peter Ibbetson.

**SUNDAY, MAY 14.**  
International, Scala, 3-30. If Women Only Knew.  
Ass. First National, Futurist, 7. Her Social Value.  
F.B.O., Scala, 7. Beautiful Gambler and Fighting Lover.

### NOTTINGHAM.

**TUESDAY, MAY 9.**  
Gaumont, Scala, 11. Moonlight and Honeysuckle.  
Famous-Lasky, Lounge, 11. White Oak and Back Pay.

**WEDNESDAY, MAY 10.**  
Associated First National, Mechanics' Hall, 11. Bob Hampton of Placer.

**FRIDAY, MAY 12.**  
Fox, Mechanics' Hall 11. Winning with Wits and Smiles are Trumps.

### BRISTOL.

Associated First National, Picture House, Clare Street, 11. Love's Redemption.

### SHEFFIELD.

**TUESDAY, MAY 9.**  
Neville Bruce, Union St. Picture Palace, 11. The Rose Princess.  
Wardour, Tivoli, 11. Cameron of the Royal Mounted.

### WEDNESDAY, MAY 10.

Walturdaw, Picture Palace, Union Street, Easy to Make Money.  
Kilner, Tivoli, 11. Sam's Kid.  
New Century, Own Theatre, 2-30. A Perfect Crime.  
Famous-Lasky, Electra Palace 10-45. Peter Ibbetson.

### THURSDAY, MAY 11.

Vitagraph, Union St. Picture Palace, 11. Island Wives

### FRIDAY, MAY 12.

Gaumont, Tivoli, 11. Moonlight and Honeysuckle.  
Associated First National, Electra Palace, 11. Bob Hampton of Placer.

### LEEDS.

#### TUESDAY, MAY 9.

Gaumont, Kinema Exchange, 3-15. Moonlight and Honeysuckle.  
F.B.O., Kinema Exchange, 2-15. Fighting Lover  
Associated First National, Kinema Exchange, 10-40. Bob Hampton of Placer.

#### WEDNESDAY, MAY 10.

Walturdaw, Kinema Exchange, 10-40. The Winning of Beatrice.  
B.E.F., Kinema Exchange, 11-40. Her Husband's Wife.  
Vitagraph, Kinema Exchange, 3-15. Island Wives.

#### THURSDAY, MAY 11.

Fox, Kinema Exchange 10-45. Winning with Wits and Smiles are Trumps.

#### FRIDAY, MAY 12.

F.B.O., Kinema Exchange, 3-15. The Unknown Wife.

### NEWCASTLE.

#### MONDAY, MAY 8.

Phillips, New Pavilion, 11. Without the Benefit of Clergy.  
Gaumont, Pavilion, 11. House that Jazz Built.  
Gaumont, Own Theatre, 2. House that Jazz Built.

#### TUESDAY, MAY 9.

Gaumont, Own Theatre, 11 and 2. House that Jazz Built.  
Wardour, New Pavilion, 11-15. Fifty Candles.  
Associated First National, Stoll, 11. Wedding Bells.  
Walturdaw, Own Theatre, 11 and 3. Opportunity.

#### WEDNESDAY, MAY 10.

Ideal, Stoll Picture House, 11-15. Wonderful Nature and Our Own People.

F.B.O., New Pavilion, 11-15. The Unknown Wife.

#### FRIDAY, MAY 12.

Vitagraph, Own Theatre, 11-15. Island Wives  
Famous-Lasky, Grainger, 11. White Oak and Back Pay.

### CARDIFF.

#### TUESDAY, MAY 9.

F.B.O., Kinema Exchange, 12. Beautiful Gambler.  
Associated First National, Kinema Exchange, 12-15. Love's Redemption.

#### WEDNESDAY, MAY 10.

Gaumont, Kinema Exchange, 3. Luck of the Irish.

#### FRIDAY, MAY 12.

Famous-Lasky, Own Theatre, 11. White Oak and Back Pay.

### GLASGOW.

#### MONDAY, MAY 8.

Cosmograph, Cranston's, 11. The Way Women Love.

#### TUESDAY, MAY 9.

Ideal, Cranston's, 11. Wonderful Nature and Our Own People  
Vitagraph, Cinema House, 11. Island Wives.  
Gaumont, Salon, 11. Two Weeks With Pay.  
Cosmograph, La Scala, 11. Cocaine.

#### WEDNESDAY, MAY 10.

Famous-Lasky Cinema House, 11. White Oak and Back Pay.  
Jury, Own Theatre, 2-30. Tempting Luck.  
Square, La Scala, 11. Mirror of Fate.

#### FRIDAY, MAY 12.

F.B.O., Own Theatre, 2-30. Fighting Lover.  
Associated First National, Picture House, 11. Wedding Bells.  
Square, Salon, 11. The Siren's Love

### EDINBURGH.

#### TUESDAY, MAY 9.

Associated First National, New Picture House 11. The Oath.

### DUBLIN.

#### TUESDAY, MAY 9.

Gaumont Carlton, 11. Luck of the Irish.

#### WEDNESDAY, MAY 10.

Fox, Sackville 11. Strength of the Pines and Trailin'.

#### FRIDAY, MAY 12.

Associated First National, Carlton Cinema, 11-30. Lessons in Love.

### BELFAST.

#### WEDNESDAY, MAY 10.

Gaumont, Imperial Theatre, 11. Luck of the Irish.  
Gaumont, Own Theatre, 3. Luck of the Irish.

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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 5987.

No. 443.

SATURDAY, MAY 6, 1922.

SIXPENCE.

## THE WEAKNESS OF CIRCUIT-THEATRE MANAGEMENT.

### P. C. T. Adopt Method Advocated by "The Film Renter."

**E**IGHTEEN months ago THE FILM RENTER pointed out that the method of local management applied to its theatres by Provincial Cinematograph Theatres, Ltd., was all wrong. Results have proved the soundness of our argument, and, although we are not among those who delight to cry "we told you so," we may say that we are highly gratified by the candid admission of Lord Ashfield at the annual meeting of shareholders last week that the directors of the company have at length come to recognise the truth and soundness of our argument, and are now about to introduce a method of local management which we were the first to advocate in these columns.

When we criticised the mode of management adopted by P.C.T., we pointed out that the system was such that it was calculated to balk rather than to assist the local managers of the company. We emphasised the fact that picture theatre management is a business which calls for specialised knowledge—particularly local knowledge—and that it is, and must always remain an utter impossibility for a board of management in London to cater successfully for a class of patrons of whose likes and dislikes they are in entire ignorance. Climatic conditions have a far greater effect upon public taste than is generally recognised. What will suit one class of audience would not be tolerated by another. The outlook of the North is, in many respects, entirely different from that of the South, and East and West in matters of entertainment are frequently as far asunder as the poles.

The circuit system of control in the past has tended to lose sight of this all-important fact, though it should have been obvious to business men with a good working knowledge of the trade that the system of general selection was wrong. The music halls clearly proved that fact, and it was central administration methods in their case which largely brought about their downfall. The circuit companies should learn their lesson and profit by the experience of others, and we, therefore, welcome the news that the management of Provincial Cinematograph Theatres, Ltd., has recognised, even late in the day, that decentralisation of control is the only sound method of running a big number of halls scattered all

over the country, and seeking to serve a vast army of patrons whose tastes are as diversified as it is possible for them to be.

As Lord Ashfield pointed out at the P.C.T. meeting last week, there is no business in which individual effort and judgment require freer play. Every picture theatre has its own audience, its own requirements, its own tastes, and the manager is the best person to know them. He is on the spot all the time; he is in close touch with his patrons; he is, therefore, far better able to sense their likes and dislikes than a viewer in London who regards a picture as a general rule from a far too narrow point of view, and is apt at times to gauge the taste of the majority by the standard of the minority, just because a certain film happens to exactly fit the requirements of one district with which he is familiar.

The weakness of the viewing system of passing judgment upon films is that the large number of viewers have no special knowledge of the district for which they are endeavouring to cater in their selection of pictures. It is a common fallacy for those critics whose practical knowledge of the exhibiting side of the business is *nil*, to argue from the particular to the general. Because a certain type of picture is a safe "winner" with one class of audience it is not safe to argue that it will suit all, which is what many of these so-called viewers frequently do.

The system of decentralisation of management which P.C.T. is now about to adopt will at least in their case sweep away one possible cause of bad business. The local managers of their houses will no longer be glorified office boys working under instructions from London. Within certain properly defined limits they will have a clear responsibility for the conduct of their theatre, and they will also have some say in the choice of films, the price and arrangement of seats, and the general style and character of the entertainment provided, for all of which THE FILM RENTER was the first of the trade papers to plead. It was also the only journal to emphasise the urgent importance of such a system. That P.C.T. has now adopted it is matter for congratulation all round.

## By the Way: A Weekly Causerie on Trade Topics.

### The Surprise of the Week.

**P**RISING open the Chancellor of the Exchequer's Budget only to find no reference in it to the Entertainment Tax. Result: Renewed attacks on the Tax, and a probable re-review of the situation.

### R. A. C. Welcomes the Twenty Club.

**T**HE last dinner of the Twenty Club at the R. A. C. on Friday evening was far and away the most brilliant of the gatherings yet held under its auspices. Not only was there a distinguished company of guests, which included a Cabinet Minister, and many men famous in financial and other spheres, but the after-dinner oratory was in keeping with the occasion. As the "Sunday Times" so aptly put it, in commenting on the event: "Mr. Norman-Wright has, in a few months, made the Twenty Club one of the few really amusing dine-and-talk institutions of London," and the wit was of the best. The Home Secretary, for instance, told us that he knew all about the Entertainment Tax, but he added that members of the Cabinet had been threatened with execution if they breathed a word until "the day." Which immediately brought forth the rejoinder from Sir Charles Higham: "But if you were sentenced to execution, you, as Home Secretary, could reprieve yourself." Sir John Rees was in equally happy vein. "Films are a nice change for members of Parliament. You are turned out of the picture palace if you speak, and you are not expected to listen."

### Sir Julian Orde's Illuminating Address.

**O**NE of the most interesting speeches of the evening was that contributed by Sir Julian Orde, who has only just returned from a six months' world tour, during which he visited among many other places, Los Angeles, the centre of the moving picture business in America. His remarks on this topic were illuminating, for they shed a light on the methods of the American Yellow Press, who, he said, were largely responsible for the outcry against the film business on moral grounds a few months ago. Sir Julian concluded a very interesting contribution to the evening's speeches by warmly welcoming the Twenty Club, whose members, and their friends in the film industry, they would always be pleased to see at the R. A. C., a sentiment which was highly appreciated by all present.

### Wanted: An Apt Description-

**M**R. ST. JOHN ERVINE, the distinguished dramatic critic, says that "the ideal film audience is a collection of congenital idiots who need to make no mental effort, and could not if they had to." That being his opinion, I should be interested to know how Mr. St. John Ervine would describe the ideal audience for some of the stage reviews he has within recollection been called upon to criticise.

### The Art of Presentation.

**C**ONGRATULATIONS to Jeffrey Bernard upon his fine presentation and exploitation of "The Agony of the Eagles" at the Coliseum on Sunday night. The vast building presented a remarkable sight. Outside

were uniformed goldiers complete in busby and swords, representing the Old Guard of France, whilst the attendants presented a very charming appearance dressed as vivandieres. The inside of the house was profusely decorated with French and British flags, and, with the splendid London Symphony Orchestra playing, all the essentials were there for a remarkably successful trade show. In addition, a presentation on the stage showing Napoleon walking up and down on board a vessel, presumably bound for St. Helena, was wonderfully well done, and many expressions of praise were to be heard on all sides. A review of this great French production will be found on another page.

### Case of Considerable Trade Interest.

**A** CASE of considerable interest to the trade was recently heard in a London County Court. The claim was a disputed one for the hire of certain films. The defendant argued that, as the whole of the transactions were entered into, and executed from the plaintiffs' provincial branch, the whole matter was outside the jurisdiction of the London Courts. After lengthy arguments by counsel on both sides, the judge ruled there was no jurisdiction, and struck out the case, awarding full costs to the defendant.

### Walter Wanger Busy.

**W**ALTER WANGER has not been slow in getting to work at the Rivoli, Whitechapel, for I notice he has booked "Coraine" for a two weeks' run, commencing on Monday next. Chatting with Mr. Herbert Wilcox, who is controlling this production, I was interested to hear that Mr. Wanger had made several brilliant suggestions, which were readily adopted by that master of showmanship, Mr. Grahame Cutts. There is little doubt that Mr. Wanger has the gift of knowing exactly what will suit his audience.

### A Weigall Novel Filmed.

**I** AM told that April 17 was set as the starting date for George Melford's big new production for Paramount Pictures, "Burning Sands," by Arthur Weigall. Adapted by Olga Printzlau, Milton Sills and Wanda Hawley are to be the principal players in this picture, which promises to eclipse even "The Sheik" in thrills, suspense and spectacle. Mr. Melford is now at Palm Springs looking up locations. Arthur Weigall's many friends in the trade will, I am sure, look forward with pleasurable anticipation to the arrival of the first film version of one of his novels in this country.

### A Cold Douche for Bath.

**T**HE Bath Assembly Rooms, under whose roof has been housed one of the city's best known kinemas, has its fate in the balance. The famous Rooms are to be sold by public auction, and thus their future is most uncertain. Citizens of Bath are anxious regarding these old premises, which were scenes of splendour and entertainment throughout the reign of George III., when the halls were filled with all the life and joy of that brilliant period. Lovers of Dickens will remember the excellent chapters of "The Pickwick Papers," in which the life of Bath in his time was so attractively presented.

**The Kinema in Industry.**

**A**N interesting interview with Walter West, of the Walter West Motion Picture Company, appears in a recent issue of the "Manchester Guardian" Commercial Supplement on the subject of the kinema in industry. Walter says what we have said in this journal on the subject many times. Here, for instance, is a reference to the use of the moving picture in India which our commercial men would do well to read and ponder over:

To manufacturers in England the power and attraction of the film in a country like India is probably not appreciated. In such a country, where the population is comparatively illiterate, the most useful media for publicity are not easy to find. There is, however, a kinema in nearly every small town and station, patronised by every class. A cleverly produced film showing the manufacture and handling of British goods would be an invaluable aid in advertising them to people in almost any corner of the world.

**A Grim Coincidence.**

**I**N the Stoll screen adaptation of E. Phillips Oppenheim's novel, "Expiation," Fred Raynham fills the dual rôle of Cecil Braithwaite and an impostor who poses as that character. In one of the scenes he shoots himself as the impostor, and immediately afterwards enters the room as the real man, and looks down at the dead body—with the aid of double photography. Two days before this scene was taken Sinclair Hill, the producer of the picture, having lunched in Piccadilly, tells me he was making his way home when the shooting tragedy in Piccadilly Circus occurred within five yards of him. Although the whole thing happened in a flash, Mr. Hill retained a very vivid recollection of the young man's movements after he had shot himself; consequently, although the shooting scene in the picture has been made as inconspicuous as possible, it is accurate in all its details.

**A Hepworthian Epigram.**

**"B**LOOD is thicker than water," said Mr. Hepworth at the David P. Howells lunch last week, which preceded the showing of "The Four Seasons." "But," he added, "the adjective derived from the former is the only one properly applicable to a country in which the latter is the legal drink."

**How It Was Done.**

**T**ELLING "How I took 'Our Own People'" in the synopsis of the film, shown to the trade in London this week, Mr. John Betts, the producer, says:

Obtaining the atmosphere for my natural actors was no easy matter. Three or four visits, extending over long periods, were necessary to get the right scenes worthy of the person portrayed. Thinking things over, one comes to the conclusion that one production of this kind is enough for a lifetime. Give me the studio and paid actors who can be bullied, and made

to carry out one's wishes by constant rehearsals. I think my supply of tact has run out, for I drew pretty freely upon this much highly-prized gift. There is no doubt whatever that the stepping stone to all successful careers is tact, tact and tact, with a little blarney thrown in. Being Irish, I was able to draw upon my inheritance—hence these, I hope, successful results. But the pictures took over 18 months to produce.

**Screen-Struck.**

**A**CTING for the films has this in common with swimming, that the graceful action of the accomplished in either art gives the impression to many that it is easy to acquire proficiency. As there are some folk who are convinced that if thrown into deep water by accident they could swim and save their lives, so there are many who believe that if they were thrown into film acting by design they could immediately make a great reputation. There have been "stage-struck" girls (and men) ever since the stage was a stage, and there will be "screen-struck" girls (and men) until the last screen is destroyed in the final conflagration. Casting directors know from experience of the number of women screen aspirants, each of whom is convinced she is a Pearl White or a Mary Pickford, and the dramatic instinct being stronger in women accounts for the attraction which the screen has for them.

**He-vamps and Bliggs.**

**B**UT what of the men? When producing "The Glorious Adventure" Stuart Blackton was overwhelmed with applicants for film-acting positions, men and women being equally divided. The male aspirant has usually read Ethel M. Dell, and fancies himself the strong, silent man of fiction, or a cave-man, or he-vamp. Selling socks or making trial-balances has been his training occupation, and of his personal

fascination to the opposite sex he has no doubt. But in business—well, Stephen Leacock's story of Bliggs fits his case. "Bliggs worked in a railroad office, a simple, dusty, little man until he heard of the superman, and it went to his head. He used to go home from the office and be a superman, cursing if the dinner was late, and so on. Presently he took to being a superman in the office, and the railroad dismissed him." It is the same with "he-vamps." There is no scope for them in offices and shops; thus they haunt the casting director.

**Eave-taking.**

**I**N a news paragraph concerning "The Agony of the Eagles," a London daily recently had the following lines:

Some of the scenes were filmed in the ballroom of the Palace at Fontainebleau and the eave-taking of Napoleon was enacted in the courtyard of the Palace.

It must not be thought that eave-taking is a stunt any more than eavesdropping.

*Tattler*

**THE CHANCELLOR'S**

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**"NOT POSSIBLE."**

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"So far as the Entertainment Tax is concerned, unless some method can be devised to give a revenue equal to that which is now being obtained it is NOT POSSIBLE to remit taxation on entertainments and other deserving objects.

"If I responded to all the requests I receive for remission of taxation I should have no revenue at all."—**THE CHANCELLOR OF THE EXCHEQUER in the House of Commons on Wednesday evening.**

**A DEPUTATION OF THE TRADE IS TO WAIT UPON SIR ROBERT HORNE NEXT WEEK TO FURTHER DISCUSS THE MATTER WITH HIM.**

# WHAT HAS HAPPENED TO

## Only mention of the matter in the Chancellor's

## NO CAUSE OF IMMEDIATE WORRY IF TRADE HEARD IN NO UNCERT

**T**HE Chancellor of the Exchequer made his long-anticipated Budget speech in the House of Commons on Monday evening, but throughout a statement which occupied nearly three hours in the making there is not so much as a single reference to the Entertainment Tax. This omission to deal with a matter which for the past six weeks has been one of the chief topics of discussion in the cinematograph industry has occasioned widespread comment. But, pointed as it is, we are not altogether surprised that Sir Robert Horne has preferred for the moment apparently to ignore the just demands of a trade which is being rapidly borne towards disaster by a burden of taxation which is altogether intolerable.

As a matter of fact, events have moved somewhat rapidly during the past few days, and we were given to understand that in his speech the Chancellor would hold out no hope of a reduction in the Entertainment Tax. And that is exactly what has happened. But that is not to say that no steps will be taken to ameliorate the lot of the kinema theatre owners when the Budget becomes law. As a matter of fact there is, or should be, a period of three to four weeks before the financial statement, having passed through all its Committee stages, becomes effective. And during that time the trade will have its best opportunity of making its voice articulate, and clearly demonstrating to the Government that it does not mean to take "No" for an answer to its just demands for relief from the application of a Tax which at the best was only intended as a war-time measure, and, at its worst, if continued in its present form, spells ruin for many exhibitors struggling against adverse circumstances over which they have not, and cannot have, any control whatsoever. Mr. A. E. Newbould has lost no time in putting the case for the trade before Parliament, and a full report of his speech on Tuesday evening appears on another page.

### NO NEED TO BE DOWNHEARTED.

Meanwhile, the trade must not be downhearted. Indeed, we are not sure from some points of view that

the course adopted by the Chancellor is not the best that could have happened, for it affords us an opportunity of presenting an unbroken front, and of demonstrating to the Government in a way that cannot be misunderstood that we intend to have our rights. The Government must keep its pledge. Either the Tax must be abolished—which, at the moment, as reasonable men we know is impossible—or the incidence of its application must be materially altered. We, in the cinematograph industry are law-abiding citizens. We yield to none in our loyalty to our country. We are prepared to make great sacrifices for its ultimate good. We recognise the difficulties which beset a Chancellor bent on producing a National balance sheet which, whilst it will satisfy his critics, will also materially assist in straightening out our national troubles, and help to meet our imperial obligations.

### AN INTOLERABLE BURDEN.

But whilst we are fully alive to the financial needs of the moment as affecting our country we are equally cognisant of the parlous condition of our own financial position, very largely induced by the burden which the Entertainment Tax has imposed upon us. The outstanding point in our demand for a reduction in the tax is the fact that it is bearing so heavily upon the industry that it is forcing many theatres to close down owing to inability to support so heavy a drain upon its resources. A tax which does this ceases to be equitable, and sooner or later—it is only a question of time—it will wipe out the source from which its revenue is derived. That is exactly what is fast coming about in the kinema industry to-day, and the Government must be made to clearly realise this fact.

### THE MATTER IS IN THE HANDS OF THE TRADE.

The matter is in the hands of the trade. The Chancellor obviously will not move unless circumstances compel him to do so. The kinema proprietors of this country can so direct circumstances during the next



# THE ENTERTAINMENT TAX?

Budget speech a half hint at New Legislation.

REMAINS SOLID—BUT IT MUST MAKE ITS VOICE  
IN A CLEAR MANNER AT ONCE.

two or three weeks that he will be *compelled* to take cognisance of our demand, to listen to our arguments, to examine our figures, and to inquire into our case. And if he does so, we are so satisfied as to the justice of our demands, so sure as to the obvious necessity for a removal of, or an amelioration of the chief cause of our present troubles, that the Chancellor will be convinced of the need for official action, and we shall gain our point. But we shall not do so by sitting down and complacently folding our hands, or by wringing them in despair. Nor shall we attain our ends by showing signs of disorganisation and dissension in our ranks. If the Chancellor is convinced—and we *can* convince him if we take concerted and well-considered action at this juncture—that we *are* the power we say we are; that we *are* united in our determination to use that power in remedying the gross injustice under which we suffer, he will make concessions. If he finds there is recrimination and dissension in the trade he will be encouraged to ignore our demands, and all the work of the past six weeks will go for naught.

## AN INSTANCE OF WHAT CAN BE DONE.

The Northcliffe Press, backed by the power of unlimited circulation, has demonstrated within the past few days what can be achieved in this direction. Hundreds of thousands of petitions, bearing several millions of signatures, descended like an avalanche upon the members of the House of Commons during the week preceding the Budget statement, demanding a reduction in general taxation. What was the result? So deep an impression did this demonstration of public feeling have upon the Government that an eleventh-hour repentance—a change of political tactics, in effect—resulted in a reduced income tax, a lightening of imposts upon certain trades and industries, and a direct pledge to reduce Governmental waste, and to apply vigorously the economic axe. What the Northcliffe Press has done by means of its widely circulated newspapers, we can do if we are forced to it, and make up our minds to do it. The journals in question have an audience which at most numbers two to three millions of people. The audience of the kinemas totals some-

where in the neighbourhood of twenty millions, or more than one in three of the entire population of this country. We are fully conscious of our power, but we have no desire to invoke its aid, or to employ it for propaganda purposes unless circumstances compel us to do so. The Government will be wise, however, to recognise the power of the screen and to realise that it can be directed and wielded to attain justifiable ends if circumstances should prove to be such as to justify its employment. For the moment we leave it at that.

## WHAT THE TRADE MUST DO.

But the exact position must be made clear to the Chancellor without delay. The Kinema Tax Abolition Committee exists for this purpose, and its first act should be to call together the *entire* trade in every big centre throughout the country, in order to make the voice of the industry articulate. The Government, and every individual Member of Parliament, must be incessantly bombarded with strongly-worded resolutions *demanding* fair play. Single resolutions forwarded with courteously-worded communications are a waste of time. They must be sent in sheaves and battalions. Every member of the industry must be made to realise that now is the moment for action. Copies of resolutions to be adopted at such meetings must be supplied to every person who votes for their adoption, and each must pledge himself to forward his copy to his own Member of Parliament. The Northcliffe Press put up a great show of opposition and voiced its demands in a way which appealed to public imagination. We can do identically the same thing in a far more effective way. Instead of hundreds of thousands of petitions, embodying our resolutions, we can inundate the House of Commons with millions of such documents. And the time to do it is NOW. The policy of ignoring our just claims which the Chancellor of the Exchequer has adopted on the advice of the permanent officials of the Treasury is merely a hint and an incentive to prosecute our campaign with renewed vigour. The next three weeks will seal our fate for another twelve months. Let us act without delay. We must pull together, show an undivided front; exert our united will; make clear the justice of our case; and recognise as sensible men that whilst we cannot hope to have *all* that the circumstances justify, **HALF A LOAF IS BETTER THAN NONE.**—L.W.

# INTEREST FILMS THAT DO INTEREST.

## The Revival of the short reel subject in public estimation has a lesson for the Discerning Showman.

**J**UST now there is an undoubted revival in the short film. During the past few months the number of such subjects placed upon the market has greatly increased, and the wise exhibitor should read the signs aright. The plain truth is that the public is beginning to show a far keener appreciation of this type of film. The showman desirous of pleasing his patron would, therefore, do well to bear this fact in mind.

### GOOD "SHORTS" ARE NOT CHEAP.

But he should also remember that every one or two-reeler that he is offered, though it may be termed an Interest subject, is by no means likely to answer the test when publicly exhibited. Real Interest pictures *should* interest and not bore the patron, and at the moment there are plenty of the right kind of short films of this kind from which to select. We welcome this revival of a demand for one and two-reel pictures for several reasons, but principally because it indicates a return to the more varied program upon the popularity of which the future success of the film business was originally built.

### A FINE SELECTION ON THE MARKET.

Exhibitors must not run away with the altogether mistaken idea that because a film consists of only a thousand or two thousand feet, it must necessarily be cheap. Good pictures should command their price altogether irrespective of length, and we are glad to know that they are already beginning to do so. But the renter has still a long way to go before he will get bookings at big prices, even on such films of outstanding merit as "The Runaway Express." This is nothing more than a glorified interest film, yet the mere fact that it was shown by command of H.M. the King at Sandringham, and thus achieved an unusual amount of publicity in the lay Press, was sufficient to make exhibitors all over the country rush in and secure it at a rental which was quite satisfactory, we believe, to the renting firm which handles it. "The Runaway Express" is but typical of many other very excellent short films at present on the market, and among those which come to mind Granger's "Æsop's Fables," I.V.T.A.'s travel pictures, Ideal's short dramas, comedies and interest pictures, Goldwyn's sport films, and Inkwell Comedies, Butcher's remarkably fine short series, and many others.

### AN INTEREST FILM DE LUXE.

The Interest film *de luxe*, however, was shown to the trade last week by David P. Howells under the title of "The Four Seasons," and we have no hesitation in describing it as the finest picture of its kind that has ever found its way on to the screen. This is the type of film which the trade should welcome, and exhibitors rush to secure, for assuredly its subject matter is of such intense interest that it will make an immense popular appeal when seen in the picture houses throughout the country. And so with the shorter subjects to which we have already referred. The public wants them; it is prepared to pay

to see programs in which they appear; it welcomes them, and will soon demand them. And the wise exhibitor, anticipating this demand on the part of his patron, will make a point of satisfying, and thus pleasing him in this respect.

### WIDE APPEAL OF THE "INTEREST" SUBJECT.

There is no mistaking the fact that interest subjects make a wide appeal. In almost every daily paper to-day may be found a short paragraph or article dealing with natural history phenomena, and in schools—even elementary schools—the object lesson has increased the interest and widened the horizon of those who, during the past few years, have passed into adolescence or early man—and—womanhood.

"The Four Seasons," to which we have already referred, is a picture which stands in a class by itself. For millions of years the processes of Nature, which it shows so admirably have been going on observed closely by comparatively few people, and by these only in part, for it is obvious that until the last century, at all events, with its increased opportunities of travel, it was not possible for one man to have under his personal observation the particular phenomena of life and growth in various countries. Now, through the efficiency of the kine-camera and the patient perseverance, both of scientist and photographer, the observations of natural historians are accessible to the mass of men and women who would otherwise be ignorant of these natural processes, with all their wonder of beauty and wealth of orderly detail.

### PICTURES THAT MAKE PEOPLE TALK.

The chief consideration, however, of the exhibitor is the effect of an Interest film upon the beholder. Will the showing of such a film prove good business? Of pictures, such as those to which we refer above, there is no doubt at all. So far have the majority of our city dwellers drifted from the life of the countryside that even its familiar aspects are as strange to many as that of a foreign land. Thus a greater interest is developed when the facts of that life are shown, not through the laborious wading through of text-books, but by means of the much more pleasant avenue of the film. Even though many who see such Interest films as we describe may have at some time or other, on more or less infrequent occasions, witnessed one or more of the incidents depicted in "The Four Seasons" an opportunity is provided of so relating those incidents as to see them built into a perfect whole.

Really good Interest pictures are a big attraction in any program, for they make people talk, and that is half-way towards success in the show business. Exhibitors who really know the game will recognise this fact, and, in order to encourage the making of more and more and better and better films of this kind they must be prepared to pay a fair price for them. Their recompense will come in the shape of increased patronage and popularity.

# THE PERFORMING RIGHTS SOCIETY PRESENTS ITS CASE

(By JOHN WOODHOUSE, Controller, The Performing Rights Society.)

MY attention has been drawn to a letter in THE FILM RENTER of April 22, under the anonymity of "Fairplay." The so-called "complaints" there enumerated have been answered by me in the public Press and elsewhere time and again, but once more I will deal with them *seriatim*:

**Question (1):** Why do they not publish a list of music which they control?

**Answer:** We have issued many hundred copies of a pamphlet (N.C.) explaining exhaustively why it is impracticable to publish a list of music controlled by this Society. Anyone sufficiently interested can obtain a print of this pamphlet on application at the offices of the Society. Those acquainted with copyright works will realise the impracticability of publishing a complete list. Such a list would, if practical, be a bulky and costly volume—costly to the performer, for it could not be supplied except at a substantial price. It would, moreover, be ever changing, for new works come in, and the copyrights in existing works expire, probably at the rate of 500 per week. We nevertheless do in fact publish periodically a list of some hundreds of popular and new works. This is quite apart from the conclusive answer that there is no legal obligation to publish any list.

## THE HALL WHICH HAS A PIANIST ONLY.

**Question (2):** Why should a hall which has a pianist only, and does not play from music, be compelled to pay a fee?

**Answer:** Copyright in music can be infringed by a pianist playing extemporarily, as well as by a combination or aggregation of musicians so playing. Why should one musician be exempt when a combination has to pay? There is no provision in the Copyright Act, 1911, exempting from penalties anyone playing from memory. What sense of justice is there in such a suggestion? He plays the composers' music just the same.

## THE SEATING CAPACITY CHARGE.

**Question (3):** Why should a hall be charged on seating capacity because they are not members of a particular association?

**Answer:** This Society is entitled to regulate its business as it deems right and expedient, the same as the proprietor of any other business. It is impossible to please every user of music. Some would like to be charged according to the number of musicians employed, others strongly object to do so, and prefer some other method, and some prefer to make no payment. This Society has the right to determine in what manner and on what basis it shall fix its charges, and has equally the right to make a bargain or agreement with any particular person or association, or with any number of persons or associations. These bargains or agreements are not made without reciprocal obligations, and are made by business men acting on business principles, and are founded on reason and commonsense.

## WHY DIFFERENT CHARGES!

**Question (4):** Why should there be these different charges? One association can procure a licence for a

hall on the number of musicians, but why no rebate if the number happens to be reduced?

**Answer:** The charges differ according to different circumstances. If they did not do so the complaint would be that this Society had one rigid charge, and did not adapt itself to varying circumstances. It does endeavour to so adapt itself, anything that may be urged to the contrary notwithstanding.

**Question (5):** Do the authors and publishers agree that music should be bought, and then a fee demanded for playing same?

**Answer:** The answer is obviously in the affirmative. The suggestion that the price charged for the music should include the performing right has been carefully considered, and has been found to be impracticable (*vide* my letter appearing in "The Daily Telegraph" on October 29, 1921.)

## THE PLAYING POPULARISES THEORY.

**Question (6):** Is it not a fact that new music when played in kinemas becomes more popular, and that sales benefit thereby, just the same as books when the film is being presented to the public?

**Answer:** The answer is that our members do not take the view stated. They are entitled to their views, and to deal with their property as they think proper, the same as "Fairplay" has the right to his own views, and to deal with his property as he thinks proper. It might as well be suggested that the purchase of a book gives the right to dramatise or film it.

## THE "CONSCIENTIOUS OBJECTOR"—TO PAY.

**Question (7):** Do the authors and publishers know that there is to be a very strong campaign to refrain from playing any music which is known to be controlled by the P.R.S.?

**Answer:** If there is the Society will meet and deal with it. There is nothing new in these so-called "campaigns." They are met with in every industry. The "conscientious objector" to pay is always with us, whether it be music, films or anything else. He wants something for nothing, and when called upon to make good his diatribes generally crumples up and withers away. If this Society is not founded on a solid, honest and just foundation it will fail and disappear. His Majesty's Judges have held that it is so founded, and we prefer their impartial opinion to those who have an interest in maligning us. So far the Society has prospered, and is progressive.

I hope I have once more answered these questions specifically and categorically. They are questions born of a lack of knowledge of this business and the subject with which "Fairplay" professes to deal. If he had the experience of dealing with these matters every day in a thousand varying forms I give him the credit of thinking that he would hesitate very considerably before writing such a letter.

# BRITISH FILM EXPORTS: MARKETS THAT ARE BEING MISSED.

## A Great Opening in Brazil, but left almost entirely to the United States and Germany.

(By A Special Correspondent)

TWO paragraphs relative to this subject, published recently in successive issues of your journal, have led me to inquire from an official source as to the actual imports of films from all countries into that great Latin Dominion of South America—Brazil. A quantity of records were placed at my disposal, but unfortunately proportionate details were not available for years later than 1918, but, even so, the figures I have been able to obtain are most instructive and interesting, both from the point of view of footage imported, and the actual value paid to the exporter by the Brazilians.

### A Tell-Tale Table.

The years I have taken as examples are 1913 and 1918, and the footage for these years has been worked out on the basis of 2 1-5lbs. per kilogramme, and 7lb. per 1,000 feet. The respective values of the imports are based on the pre-war value of the Brazilian milreis, namely, 1s. 3d.:

COUNTRY	1913			1918		
	Feet	Value		Feet	Value	
		£	s. d.		£	s. d.
Germany ... ..	86,400	1,483	3 6	28,900	111	13 9
Argentine Republic						
Austria Hungary ...	23,250	332	10 0			
Belgium ... ..						
Denmark ... ..	166,000	1,260	15 0			
United States ... ..	181,300	2,261	15 0	3,276,000	60,131	13 9
France ... ..	2,659,500	21,285	7 6	281,600	8,651	10 0
Great Britain ... ..	77,600	820	1 3	8,200	133	10 0
Spain ... ..						
Italy ... ..	2,575,000	6,771	8 9	853,900	3,507	3 9
Portugal ... ..				4,400	660	13 9
Switzerland ... ..				29,200	767	18 9
Uruguay ... ..	4,700	11	18 9			
Other Origins ... ..	10,800	1,502	7 6			
<b>Totals ...</b>	<b>5,875,550</b>	<b>35,729</b>	<b>7 3</b>	<b>3,448,720</b>	<b>73,964</b>	<b>3 9</b>

In pre-war days the almost infinitesimal export of film from England to Brazil may be accounted for by the statement that English exports were sent *via* France through a third party, but the year 1918 shows a large drop on these small figures, accounted for, of course, by the war and consequent shipping difficulties. The vast amount of film exported by France and Italy in 1913 also dropped enormously, the natural sequence being that the United States, unhampered to the extent of European countries, stepped into the breach and supplied three-quarters of the total imports.

The amounts and values of film supplied from all sources during the years 1920 and 1921 are as under:

1920.		1921.	
Feet.	Value.	Feet.	Value.
2,006,100	£44,882	2,431,000	£31,648

### A Great Opportunity.

The moving picture industry in Brazil, as elsewhere, has made great strides during recent years. In Rio de Janeiro there are about 50 kinemas, those in the centre of the city having a seating capacity of 1,000 to 1,500 persons. In S. Paulo there are 40 such establishments, of which five or six can seat 1,500 to 2,000. There are 10 film importing houses in Rio de Janeiro, of which there are agencies of the large American firms. My informant further stated, unofficially, that practically every city and town in Brazil possesses modern kinema theatres, and that 1,000 would be a low estimate of the actual number of kinemas in the country.

Realising the great opportunity of considerably extending their annual exports the United States manufacturers had no hesitation in sending expert salesmen and film propagandists to Brazil, the figures quoted showing the result of their work. Further, the newest and most up-to-date American films are shown in the Brazilian theatres long before the same films reach England.

### What are English Manufacturers Doing?

The latest nation to realise the great possibilities of this country as a market for films is Germany, who now have their representatives resident in the country, and are rapidly making strides in popularising their post-war productions.

Why are the English manufacturers so slow in taking advantage of this great market?

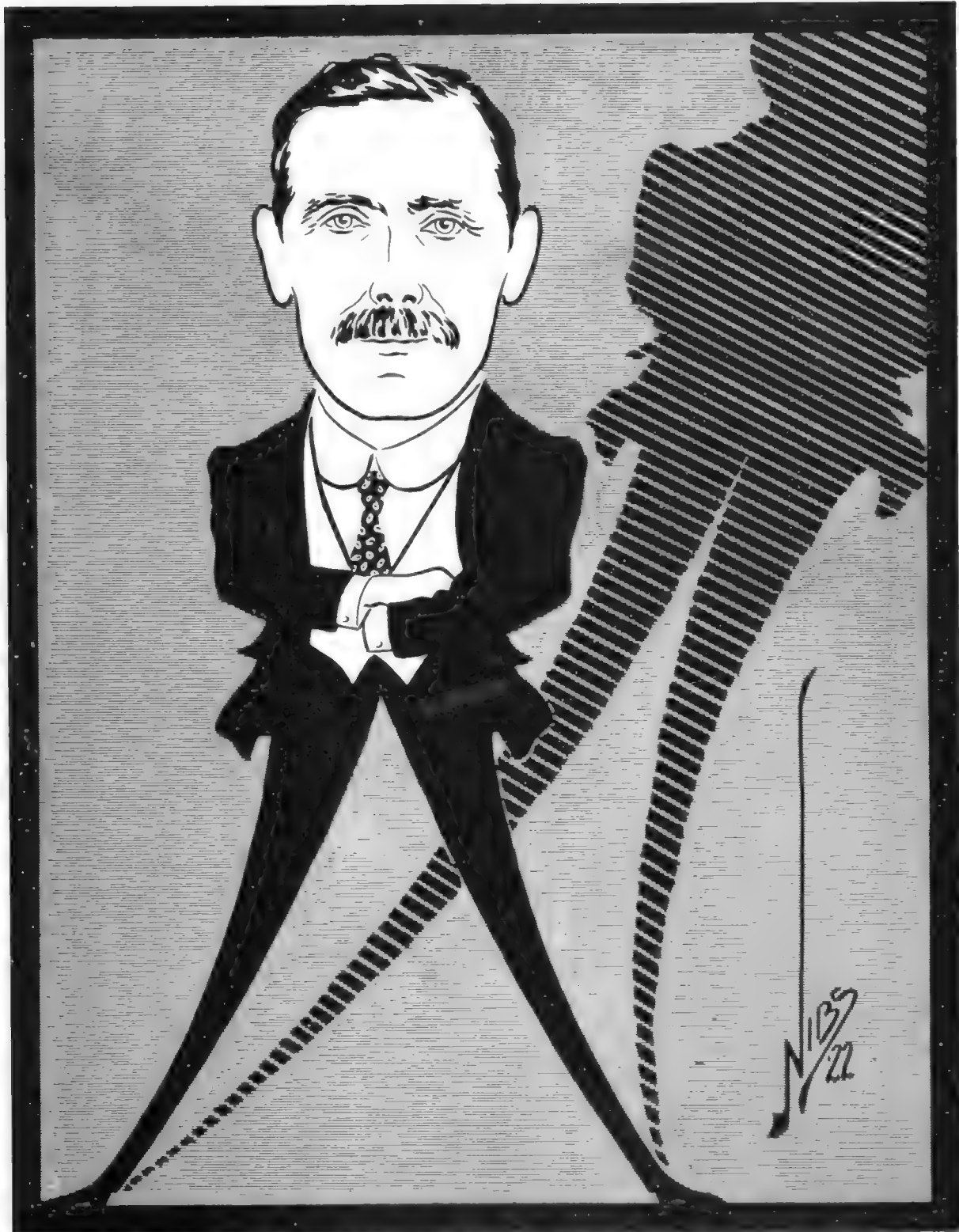
Surely they have not forgotten that Brazil declared war on Germany, and actively assisted the Allies in their late struggle against the Central Powers, that they welcome things British, and would welcome British films if they had the opportunity. Instead of exporting a few films through third parties, surely it would be worth while for British manufacturers to select a number of their best productions, which they know would be suited to Latin tastes, and do the same as the Americans and Germans, namely, select a man to take the films across the water, and let the Brazilians know what is and can be done in this country first hand, instead of sending occasional films labelled with foreign brands through third parties.

The market is there, the official figures prove it beyond a shadow of doubt (although imports dropped from £74,000 in 1918 to £31,600 in 1921) and there is no reason why England should not have its proportion of that market.

A beautiful and talented actress in the person of Renee Adorce has been engaged by William Fox to play the leading feminine rôle in support of John Gilbert for an important picture now in course of preparation. This is not her first appearance under the Fox banner, as she enacted a prominent part in the special production made from the first novel of Mons. Clemenceau.

# FILM TRADE PERSONALITIES.—No. 44.

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Mr. F. W. MORRISON,  
*The Well-known Northern Renter.*

# THE TWENTY CLUB ENTERTAINS THE HOME SECRETARY

**Who speaks on Film Censorship—Sir Walter De Frece, Sir Charles Higham, Sir John Rees, Sir Woodman Burbidge and others contribute to brilliant programme of after-dinner oratory.**

## SIR JULIAN ORDE WELCOMES THE CLUB TO THE R.A.C.

**A**T the monthly dinner of the Twenty Club, at the Royal Automobile Club on Friday evening of last week, under the presidency of Mr. F. Norman-Wright, some 70 or 80 diners gathered, among whom, although those connected with the cinematograph industry predominated, were representatives, as the president remarked, of almost every phase of life.

The chief guest of the evening was the Home Secretary, the Right Hon. E. Shortt, and among other well-known public men present were Sir John Rees, M.P., Sir Walter de Frece, M.P., Sir Charles Higham, M.P., Mr. A. E. Newbould, M.P., Sir Woodman Burbidge, Sir Julian Orde, Mr. James White, Mr. Stuart Hodgson (Editor of the "Daily News"), and Mr. D. M. Sutherland (Editor of the "Pall Mall Gazette").

The toast of "The King" having been duly honoured, the President submitted "The Guests," and after brief reference to the achievements of the more prominent men, called upon the Home Secretary to respond.

### THE HOME SECRETARY'S SPEECH.

Mr. Shortt remarked that the Home Office was not very closely connected with the film industry. It was mainly concerned with the safety of the theatre-going public, and had nothing to do with the terms upon which the people went in. In this connection—the safety of the public—his department had met with nothing but the greatest possible assistance from exhibitors, and if other departments were as fortunate the relations between them and the industry must be very smooth.

With a tantalising smile, the speaker mentioned that they had had that day a Cabinet meeting, when decisions had been made regarding the Budget, but, as they knew, it meant instant execution for any member of the Cabinet who disclosed anything beforehand regarding that decision.

### FILM CENSORSHIP.

He thought that on the question of censorship of films a great deal might be done, and expressed his belief that the potentialities of the kinema were greater than anyone appreciated, for it taught a great deal to people of all ages. Most grown-up folk were merely grown-up schoolboys, and took in much more by the eye than by the ear, and for that reason it was essential to prevent undesirable films being shown. An evil picture did more harm than an evil book, and a good picture more good than a good book. He hoped that evening to hear something that he could discuss with his friend "T.P.," so that a form of censorship might be devised which would not hamper business but would act advantageously. Much had been done to preserve public safety, and he hoped that it would be the same with regard to the quality of films shown.

He was only too glad to be present and do anything to advance a legitimate and what might be the most useful enterprise in the country. Its power was great, and those present had it in

their hands to do more for humanity than any other body of men that existed.

### TRADE'S LACK OF FINANCE.

Mr. G. A. Atkinson, who spoke next, referred to the Twenty Club as but one aspect of a great movement. The film profession was one of which its members were proud, and one they would not willingly change. At the back of the Club was the great motive to advance the British film industry, which at present existed in a state of genteel poverty. Money could be obtained for almost everything else, for getting specimens of seaweed from the bottom of the Atlantic or for expeditions to the Antarctic, but if it were a case of producing a picture in England it was most difficult to get the money. The British film industry ought to be the country's shop window on the world's highway, and its photoplays reflecting the good taste and good sense of the country whose standards were the best in the world.

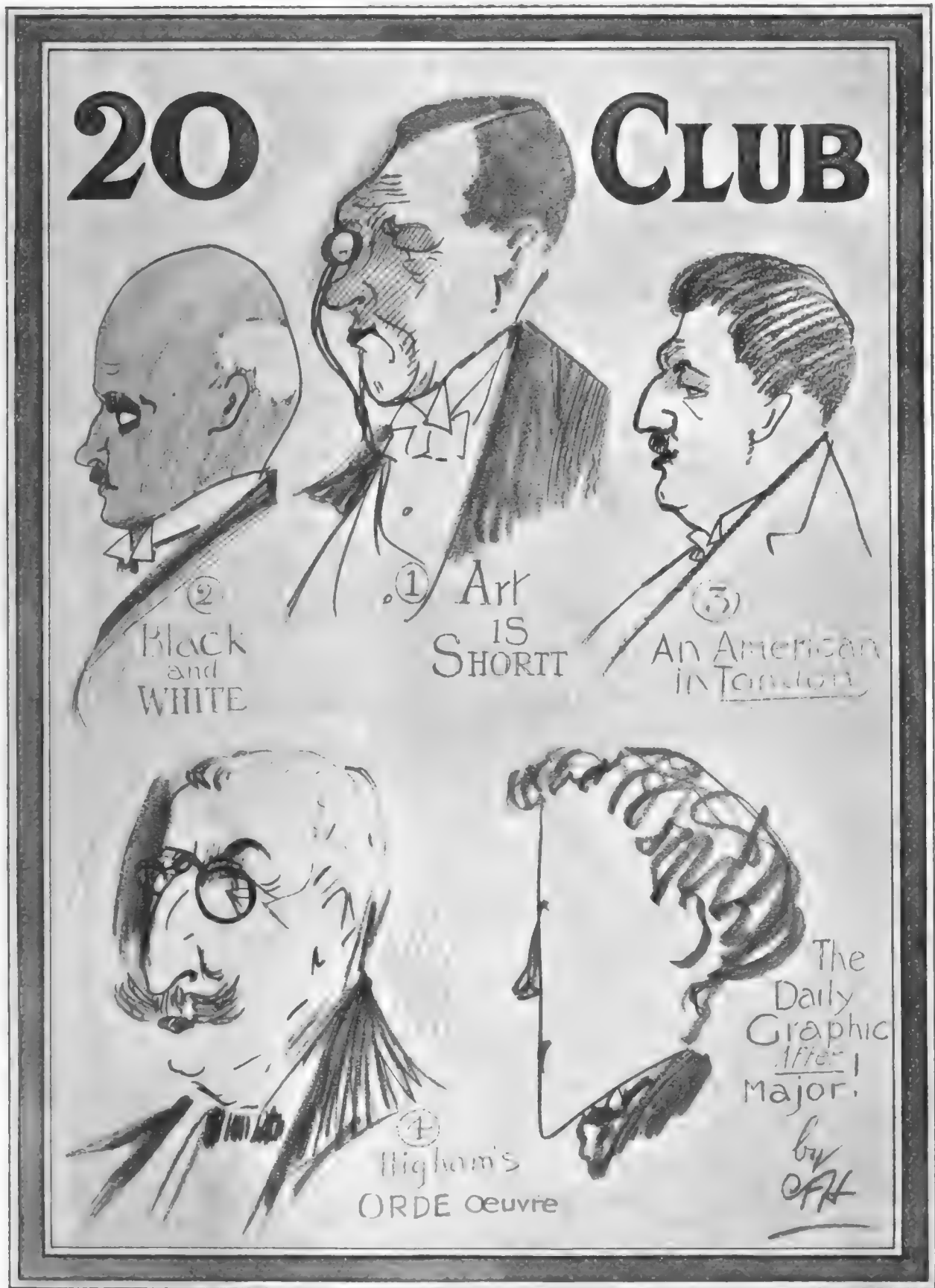
### "A FILM THAT BUST THE CABINET."

In a brief speech delivered in his characteristically humorous manner, Mr. Cecil M. Hepworth, whom the president had referred to as the pioneer British producer, remarked that he was only an alleged producer, and there was nothing more ineffective than an out-of-work producer, unless it be a deaf man listening for the ticking of a sundial on a cloudy day. In response to an inquiry from his little daughter, he had told her that the Twenty Club was composed of the twenty most respectable men in the kinema industry. She had rejoined: "Don't you belong, daddy?" (Laughter.) There was perhaps some truth in the accusation of lack of respectability. They wanted to introduce better blood into the industry; they wanted to have the best. In conclusion Mr. Hepworth remarked that he once, with Mr. Jimmy White, produced a film which was known as "the film that busted the Cabinet." He thought it would be a good thing if he and Jimmy White got together again. (Laughter.)

### SIR WALTER DE FRECE ON D. W. GRIFFITH.

Sir Walter de Frece, one of the Club's vice-presidents, having remarked that the only thing wrong with the British film industry was the lack of money, went on to refer to the recent visit of D. W. Griffith, who, he was told, had been over here to obtain money for the film business—in America. They all recognised what a great producer he was, but, given the capital he had been able to handle, there were others who could produce on a large scale. He was of opinion that much of his speeches was mere camouflage, by means of which he had been able to get £100,000 for picture production. British film production suffered from lack of finance, in spite of the fact that it had the greatest

(Continued on page 14.)



(1) The Home Secretary; (2) Mr. James White; (3) Mr. Fairburne, London Editor, "The New York American"; (4) Sir Julian Orde; (5) Mr. Hannen Swaffer.

From special sketches for "The Film Renter" by Sir Charles Higham, M.P.

## THE TWENTY CLUB DINNER—Contd.

opportunity of any country in the world. If an American wanted European scenes there was all the expense of coming over here or building expensive reproductions in California. England was near to the real thing, and yet could not get financial support for what was the third greatest industry in the country. England had the brains, the intelligence, the surroundings, but lacked the capital.

Commenting upon Sir Walter's speech, Mr. F. Norman-Wright said that they were out to convince the financial people that the business of film making was a sound one for the investment of capital. Those who investigated would find it so, and anyone who invested without inquiry in any business deserved to lose it.

### SIR CHARLES HIGHAM AND THE NEED FOR OPTIMISM.

Before proceeding to take up the cudgels on behalf of D. W. Griffith, Sir Charles Higham dealt deftly with the Home Secretary's defence of his silence regarding the Entertainment Tax. It was, he said, within the Home Secretary's province to reprove any man condemned to execution. (Laughter.) The speaker declared himself convinced of the sincerity of the great American producer, D. W. Griffith, who, he said, was one of the poorest men in the film trade, having spent his own money upon his work. He was not alone in his appreciation of Mr. Griffith, for, returning in his car after hearing a speech of the American producer, four well-known journalists had formed the same opinion that he himself had formed. When Griffith came to this country he came as the greatest film producer in the world who had produced a picture from which much could be learned by other producers. He should be held up as an example of the type of mind that could make successful pictures.

Speaking of finance, Sir Charles rallied Mr. James White upon a prospectus regarding which the latter had declared it to be no good. He felt that more optimism was needed; it was no good picturing to investors a damning story. British pictures could not be made well unless money was spent upon them, and the Twenty Club could help to get them made.

### "A SUPERFLUITY OF NAUGHTINESS."

Sir John Rees said he doubted if anything had been more misrepresented than the pictures. As a Member of Parliament he appreciated them. He could not be called upon to speak, he was not expected to listen; he was merely wanted to look on and pay. With regard to Griffith, he thought it was a superfluity of naughtiness to come over here with "sob stuff" and carry off money that was needed here when America at present had nearly all our money in her pockets to begin with. The Pacific coast was endowed with a climate suitable for film production, as well as other things. Nevertheless, there was a certain number of days in this country which could not be surpassed or even equalled. We could make the most of the sun when it shone, and it would be a great thing to see our own

films produced in our own country by our own producers.

Mr. Norman-Wright, rising to call upon Sir Woodman Burbidge (chairman of Harrods, Ltd.), said facetiously that Sir Charles Higham was the most misguided man under the sun. He was sincere, but not always right. He (the speaker) was convinced that as great pictures could be produced here as in America with such men as Hepworth and Elvey, and others. Sir Woodman Burbidge then spoke of the youth of the kinema industry and the great faith of those who ten or twelve years ago foresaw its future. By sticking together he was sure the necessary finance could be obtained. In the business house with which he was connected they were obliged to have a certain system, and this system was taught to their employees by means of the film. The kinema could be used to make London brighter.

### MR. JAMES WHITE ON FILM FINANCE.

Mr. James White, who had throughout the evening been referred to as "the multi-millionaire," opened with a remark that he was glad his income-tax assessors were not present or the description applied to him that evening would prejudice his claim. Speaking from the point of view of an investor, he said that there were two types of finance, stable investments and wild-cat investments. The film producing industry was a tissue-paper investment. What was wanted was more propaganda. Outside theatres was often posted the great cost of American productions, but they never saw this great splash about English ones, and the public was attracted by propaganda in its investments. There was no more loyal body of men than British financiers; the trouble was that the industry was separated into a thousand camps. Could not

British producers unify themselves? Could not the great machines which they had been used to get the capital required? The kinema industry had the biggest public in England that any industry had. The industry must be made what they pretended it was, the fourth staple industry in the country, and then they would get all the money they wanted.

### WHY INVESTORS DO NOT LIKE THE INDUSTRY.

At present there was suspicion, and they had to battle against that handicap. Referring to his own purchase of the Tivoli site in the Strand, he said he had had to provide, with a friend, 90 per cent. of the money himself. Investors did not like the industry. Mr. White instanced the rapidity with which a call for extra capital for the "Daily Mail" was subscribed as an instance of what could be done when investors were satisfied. With a public of twelve millions, the number which it had been estimated attended kinemas weekly, think what could be done with this great machine! The industry had this great public, and what they ought to do was to unify themselves and put forward such propaganda as would show that the kinema

(Continued at foot of next page.)



SIR CHARLES HIGHAM, M.P.  
From sketch by Mr. James White.



# BETWEEN THE DEVIL AND THE DEEP SEA.

## Mr. A. E. Newbould, M.P., outlines the case for the reduction of the Entertainments Tax, fore-shadows Amendments, and pleads for a Flat Rate Tax.

**M**R. A. E. NEWBOULD, M.P., in the course of the discussion on the Budget statement in the House of Commons on Tuesday evening, made the following speech: I wish to congratulate the Chancellor of the Exchequer upon his Budget statement, although I would have liked to have seen more relief given to indirect taxation. I think a bolder policy would have increased consumption, and the revenue would not have suffered materially if we had taken something off sugar, beer, and tobacco. There is one part of the Budget statement with which I am in cordial agreement, and that is where the right hon. gentleman indicates quite clearly that he realises the necessity of relieving industry, and using his surplus to that end in order to give industry a stimulus. He has done something for agriculture, and by deducting 1s. off the income tax, if it only gives confidence of more to come, it will have a good effect upon industry.

### THE NECESSITY OF RELIEVING INDUSTRY.

It is because the right hon. gentleman has realised the necessity of relieving industry from the great burden of taxation that I am surprised at one very significant omission, and that is in regard to the Entertainments Duty. I know of no industry, and particularly the kinema branch of industry, that will respond more readily to a reduction by assisting many other forms of industry than would the Entertainments Duty. It is well known that, during the war, in this country this young industry was unable to develop rapidly as in the United States, where, during the war, a very great and rapid development took place, not only in the production of kinema films, but in the erection of buildings in which those films were shown. The advancement of public taste greatly added to the production of those films, and necessitated more comfortable and costly theatres in which to show them. That development took place in the United States during the war when, in this country, it was

not possible to develop the industry owing to the war. Now that the war is over, we find ourselves with these films very much advanced in price, very much improved in quality, and higher in standard as regards taste and in every other way.

### WE REQUIRE DEVELOPMENT.

We have some 3,500 kinema theatres, a very large number of which are not fit and proper places in which to show these films. Therefore we require development in that direction, and larger theatres must be built, existing theatres must be enlarged, and the seating arrangement improved. Besides this, the ventilation of some of these theatres must be vastly improved if we are to ask the public the price for admission which is now necessary in order to make a profit on showing these particular films at the standard at which they have now reached. Mainly owing to the expense of this tax, the industry is retarded and it is unable to make that development which is necessary. A reasonable readjustment of this tax would give confidence to the industry and enable those engaged in it to go forward.

### INCREASED EMPLOYMENT.

This would permit every branch of the building trade to find increased employment beyond those branches of the building trade which are not used mainly in the building of factories, cottages and houses. Those engaged in fibrous plastering and all forms of decorative art would find an enormous increase of employment in the kinema industry, bringing it into conformity with the newer and better conditions. A good deal of work would be provided by the equipment of these theatres in the way of furnishing and carpeting, and it would give an enormous amount of additional employment to the makers of electrical appliances and electrical equipment, and all these trades would instantly benefit by this policy. Another result

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business was not a mushroom one. Thus it would be established that they would get the money on gilt edged terms.

### SIR JULIAN ORDE WELCOMES THE TWENTY CLUB.

Sir Julian Orde, Secretary of the Royal Automobile Club, who has recently visited Los Angeles, spoke of his frequent contact with those engaged in producing films. Indeed, it was impossible not to come in contact with them because wherever he went they were there. The scenery surrounding made it eminently suitable, while the peculiar architecture and the climate were also aids. A very serious effort was being made to clear the industry of the stigma unjustly attaching to it as a result of a recent distasteful case. Naturally, in an enormous concern, there was a certain number of black sheep, and the industry had suffered from the publicity of the American Yellow Press. Sir Julian concluded a most interesting speech by saying that

the R.A.C. had always taken a keen interest in and welcomed the members of the motor industry. The club was also deeply interested in the Twenty Club, and, desirous of helping to further the interests of the great moving picture business, would always welcome the club and its members there, and other members of the great business which it represented. (Applause.)

In a serious passage of a witty, bantering speech, Mr. Hannen Swaffer referred to the censorship which the Home Secretary had mentioned, and declared that the question was a most important one from an imperial as well as from an individual standpoint. How long was it going to be permitted to send into India pictures containing scantily dressed figures of bathing girls? He looked upon their introduction into the East as a terrible danger.

Mr. Robb Lawson, another member of the Club, having spoken, a vote of thanks to the President on the initiative of Sir Charles Higham, M.P., seconded by Sir Walter de Frece, M.P., terminated the proceedings.

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would be that unemployment would be decreased and additional people would be employed in these new and large buildings as they were erected if only the industry had the encouragement of a readjustment of the scale of tax.

### THE BURDEN OF TAXATION.

We have got 1s. off the income tax and a promise of something more to come next year. If we could get a reduction of the Entertainments Duty on the lower scale we could go ahead with some confidence. We cannot get the money for all these purposes unless the industry is prosperous. The burden of this duty is more than the industry can bear to-day. The industry pays income tax, corporation profits tax, and a duty on films. There is an import duty on films and carbons, but the Entertainments Duty is a tax on the box office receipts which has no regard or relation whatever to our profit, or our ability to pay, with the result that there are hundreds of kinema theatres in the country to-day making a profit at the box office, but when the Entertainments Duty is deducted they are incurring a serious loss.

### HOW THE TAX OPERATES.

The right hon. gentleman the member for Gorbals (Mr. G. Barnes) says the industry does not pay the Entertainment Duty, because he says the public pay it. I do not know what he means by that. If I have a theatre holding 1,000 people, and I can fill it 14 times a week at 6d. per head, and make a reasonable profit, what I have to do to-day is to charge the public 6d., out of which I get 4½d., and the Exchequer gets the 1½d., but if I wish to make it pay I must put another 2d. on the duty and charge 8d., which the public will not pay. The right hon. member for Gorbals says that the public pay the duty, but long ago the public, owing to industrial depression, lower wages, and unemployment, have passed this duty on to us by transferring themselves from the 1s. seats to the 6d. seats, and to the lower-priced seats, and the duty is now more than the industry can possibly pay.

### WHAT IS A MAN TO DO?

What is a man to do who owns a kinema making £2,000 a year after the present tax is deducted? He has to deduct £4,000 for the rent, making a loss of £2,000. Naturally, he says: "I cannot go on. I can run it at a profit if I am allowed to. I am willing to pay the taxes which other people pay, but I cannot charge higher prices because the public cannot pay them, although I can make a reasonable profit. But the deduction of the Entertainments Duty produces a serious loss, and I must shut up. I have to pay under a 50 years' lease £4,000 a year, and therefore if I shut up my kinema my loss will be £4,000. Therefore, I am between the devil and the deep sea, whichever way I go. I want to make a smaller and a reasonable profit, but I cannot do it." That is the effect of the tax, not on one, but on hundreds of kinema theatres in this country, and at the right time I shall provide the Committee with ample and indisputable evidence on this point, as I have already provided the Chancellor of the Exchequer with such evidence.

### A CONCESSION THAT WILL COST NOTHING.

In the Committee stage I shall put down amendments which will remedy this, and which I am convinced will cost the Chancellor of the Exchequer nothing if he takes a long enough view. The increased prosperity of the industry and the increased number of those places paying the duty, perhaps not this year, but next year and the following years, will considerably increase rather than decrease the revenue which the right hon. gentleman is deriving from this source. I pointed out last year that the

revenue from this source would decrease. As a matter of fact, it has fallen £1,500,000 during the year. It is falling at a more rapid rate to-day, but the fall is no real criterion of the effect of the duty on this industry.

### A CONCRETE EXAMPLE.

I can tell the Committee why this is so in a very few words. The proprietor of a kinema, built before the war and probably costing about £60,000, finds he is running it at a substantial loss owing to the duty. He carries on for a time, but the moment arrives when he cannot go on with it any longer. All this time the Chancellor of the Exchequer by this duty is taking from him hundreds of pounds per week, and eventually this drives the man into bankruptcy. Finally, the man goes into liquidation, and the kinema changes hands, say, at £20,000. Another man buys that kinema, and carries on at the lower capitalisation. He carries on. He continues to pay the Chancellor of the Exchequer his revenue. But the time comes when he can no longer carry on. He cannot make a profit even on the lower capital, and he goes into liquidation. Then someone else comes along, and buys the place for £10,000. Instead of getting £200 the Chancellor of the Exchequer gets perhaps only £100, but he does not really feel the result of his tax on the industry as long as the place keeps open. So long as it does that he continues to draw revenue, but he has behind him a long tale of bankruptcy and disaster. It is quite time he gave attention to these facts, and examined the figures of the situation, and gave relief by a readjustment of the scales on the lower-priced seats, to make them conform with the scales on the higher-priced seats, thus giving confidence to the industry and enabling it to develop.

### HOW THE TAX HITS THE POOR.

Before I conclude, I should like to point out to the right hon. gentleman that the duty on the lower-priced seats ranges from 25 per cent. to 33½ per cent., and 40 per cent. These are seats occupied by the working classes. The tax on the seats occupied by people who go to West End theatres in London and in the great provincial cities varies from 11½ to 16 per cent. Thus, here again the working classes are taxed on their amusements to an extent more than double the charge on the wealthy classes. I am asking the Chancellor of the Exchequer to-day either to readjust the scale of taxation and to bring the lower-priced seats on the same percentage of taxation as the higher-priced ones, or, what would be fair and just, and would be welcomed by proprietors, to adjust the prices to meet the altered circumstances and to impose a flat rate for all seats. If the right hon. gentleman had a flat rate of 15 per cent. on the box office receipts he would be slightly increasing the charges on the expensive seats and decreasing those on the cheaper seats. The tax falls directly on the proprietor of the entertainment. It has done for two years or more now.

### A FLAT-RATE TAX.

The great majority of proprietors would welcome a flat rate of 15 per cent. rather than this impossible charge on scheduled prices, which does not enable them to charge the prices they desire. If a proprietor raises the price of a seat by 1d. he also raises the price of the tax. If he lowers the price of a seat by a 1d. he lowers the price of the tax by only half the amount by which he lowers the price of the seat, and every time, whether he be raising or lowering prices, the proprietor suffers twice as much as the Exchequer. I therefore propose a flat-rate tax which would give absolute freedom in adjusting prices, and would also give confidence for the development of the industry, while, ultimately, it would increase the revenue which the right hon. gentleman is now raising from this source.

# GREAT FRENCH FILM DRAMA.

**"The Agony of the Eagles" a fine blend of Romance, Drama, Tragedy and Spectacle.**

A Picture for which Stoll's should be inundated with bookings when it is released. It merely requires slightly reducing in length.

"THE AGONY OF THE EAGLES" is in many respects a very wonderful picture, and, presented as it was at the London Coliseum on Sunday evening last, with fine musical accompaniment, it is certain to create a great impression upon the film-going public. As an example of French production at its best it has special claim on our attention, and the Stoll Film Company, who control the British rights, were certainly wise in their choice when they decided to include this great drama in their program of the world's best films.

## AN IDEAL ENTERTAINMENT.

"The Agony of the Eagles" is an adaptation of Georges D'Escaibes' novel, "The Old Guard," produced for Films de France by Bernard Deschamps, and it is particularly interesting from a trade point of view in that it represents the first offering of a producing company new to this country. The story with which it deals is historical—the attempt to place the young son of Napoleon Bonaparte upon the throne of France—and romance and drama are so well blended with the more spectacular elements, of which it is largely composed, that it makes an ideal entertainment. Furthermore, it has been so perfectly produced, and with such strict regard for accuracy, that it will appeal as strongly to the intellectual as to the seeker after the more popular form of amusement.

Although the "Little Corporal" makes an appearance in the story, this is merely done to provide a *raison d'être* for subsequent action, and the play is largely devoted to the adventures of six members of the Old Guard, a body sworn to restore the Bonaparte dynasty. And what delightful characters they are. Each is a clear-cut cameo, and no acting could be finer than that of Mons. Severin-Mars in the dual rôles of Napoleon and Col. Montander, and of Mons. Dalleu as his body-servant, Goglu. The latter, indeed, presents one of the most distinctive types seen upon the screen, and is altogether delightful both in the humorous and more serious passages. But where all are so good it is invidious to select one or two for mere mention. Suffice it to say that the acting throughout reaches and maintains a high

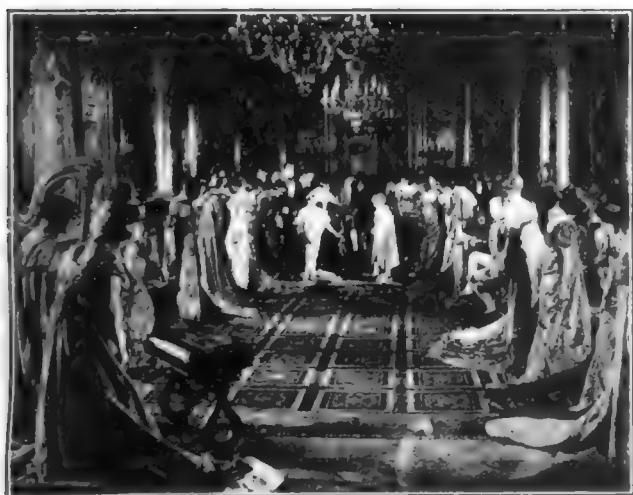
level of excellence, and it is certain that it will be long ere it is surpassed in artistry in the wonderful closing scenes.

## A POIGNANT FINALE.

No more tense drama or more poignant a situation has been devised than that in which the six comrades face the guards in the barrack square and await the order of the officer in command to fire. Here the acting is such that it grips with an intensity that is painful. One can almost read the innermost thoughts passing in the mind of each man as he faces death. There is never a tremour or a suggestion of fear. Heroes to the last, the scene all but shows the souls of these immortals. Their attitude of defiant loyalty is superb, and there is a touch of real genius in the close-up flashes which so completely reveal the characters of these men, and show how each prepares to meet his fate.

The Colonel, standing erect, immersed in his favourite classic; his servant Goglio defiantly cocks his stumpy pipe in the corner of his mouth and grins at the gunners; another straightens his uniform; whilst his companion munches at a sandwich. The effect upon the audience is tremendous, and when the guards refuse the command to fire and are marched away feelings are strained to the uttermost. The respite is but brief. The Swiss Guard is called to finish the evil work, and in turn each of the heroes looks full into the hungry mouths of the guns and falls riddled with shot. All but one. He, the Commander of the Guard, as he turns to the wall, declares that no bullet shall disfigure the face which an Emperor has kissed! And so they pass, these six stalwarts, and at their passing the spirits of the mighty dead float before them.

A great finale, and one which will appeal to the imagination and hold the attention of every person who sees it. "The Agony of the Eagles" has many fine spectacular scenes; the photography is beautiful; and as an example of French production, conceived upon artistic and ambitious lines, it will prove immensely popular with the majority of kinema-goers. It merely requires reducing in length when shown as a program attraction.



SCENES FROM "THE AGONY OF THE EAGLES."

# WHAT LONDON REVEALS



## The Week's Trade

**I**N the necessary haste of publication an error crept into our pages last week, and we draw attention to it to obviate inconvenience to exhibitors who might be misled and to the firms whose names were mentioned. In our review of "His Back Against the Wall" readers will note that in the body of the review the film was correctly attributed to Goldwyn's, but in our heading the name of the Gaumont Company appeared. We trust this alteration will be noted by all who have been interested by our review in this really good comedy.

### Pictures of the Cup Final.

"Topical Budget" pictures of the Cup Final at Stamford Bridge on Saturday were shown at the private theatre of Film Booking Offices, Ltd., in Soho Square this week. The pictures were on view in London an hour after the match and at Southend before the close of the performance—very smart work. The foul on Smith, the Huddersfield man, and the fateful penalty kick from which he scored and secured the trophy for his side are shown, and these scenes are of particular interest to footballers. The film gives those unable to attend the match on Saturday an excellent chance to follow the incidents of the play.

### Fox Trade Shows.

In the Fox private theatre on Monday, Tuesday, and Wednesday next, at 11 and 3, the company will screen the second two of the Fox new star productions. "Extra! Extra!" co-starring Edna Murphy and Johnnie Walker, of "Over the Hill" fame, and Charles (Buck) Jones in "Pardon My Nerve" are the particular productions referred to.

### New Christie Comedies.

Apropos the boom in short stuff, the Gaumont Co., Ltd., have sent us a reminder this week that the enormous business which they have consistently done with short subjects proves that there has always been a market for short films provided they are of the right quality and interest. For instance, this week the company has circu- larised exhibitors with advance information re the new "Christie Comedy" output just acquired by the Gaumont Co., Ltd., and an immediate response has been made to the tune of some thousands of pounds worth of bookings. The new "Christie" output consists of two sets of twelve comedies, twenty-four in all, which will be released at the rate of one per fortnight commencing on June 1 next.

### "Around the Town" Novel Competition.

"Around the Town" has just made arrangements for a publicity campaign and competition to be run in conjunction with the London "Evening News" £1,000 poster competition. The public will be invited to vote on the merits of certain posters which will be exhibited on hoardings, and which will also be used as material for a novel short film to be issued as a supple-

ment to "Around the Town" for a period of five weeks. The competition will be extensively advertised by a page advertisement in the "Evening News" each week, and a smaller announcement each day. A large number of quad crown posters will also appear on the hoardings. Every exhibitor showing "Around the Town" will be supplied with a quantity of posters displaying the following: "How to Win £1,000—See 'Around the Town' at this theatre." The supplement will be supplied in addition to the usual issue and will be about 180 feet long.

### "Boy Woodburn."

On Thursday morning, at the New Gallery Kinema, the George Clark picture from Alfred Ollivant's racing novel, "Boy Woodburn," was shown to the trade. The production, for which Guy Newall is responsible, is to be released by Stoll's on May 8. A review will appear in our next issue.

### Something for Nothing.

At the request of the Port of London Authority, Walturdaw are issuing to exhibitors a most interesting and unique film which illustrates the extensive facilities and accommodation which the Port of London offer to shipowners. Full of interest throughout, it is 900 feet in length. Exhibitors who are interested are asked to get into touch with Walturdaw, when it will be forwarded to them free.

### "A Bachelor's Baby."

We learn that the Granger-Davidson combination have gone right away from their usual type of photoplay in "A Bachelor's Baby," by Rolf Bennett, which Arthur Rooke has just completed. It is straight comedy, and Tom Reynolds plays the part of the old sea captain. Other artistes in an exceptionally strong cast are Haidee Wright, Malcolm Tod, Maud Yates, and Constance Worth.

### Mr. Arnold Bennett Likes "The Card."

Mr. Arnold Bennett, who went to see the picture version of his novel, "The Card" at the private show last week, writes: "I saw the film of 'The Card' yesterday, and on the whole I think it is by a long way the best film I have seen of any novel or play of mine. Nearly all the artistes are very good, and Denry and his mother are simply perfect. I was delighted with both of them." The part of Denry Machin is played by Mr. Laddie Cliff, his first appearance in pictures; that of his mother by Miss Dora Gregory.

### "A Dangerous Adventure."

Pearl Films trade shows are always interesting, but the one to be held at the New Oxford Theatre on May 12 will be of more than usual interest. On this occasion, when "A Dangerous Adventure" will be shown, Pearl Films are introducing an entirely new idea. After screening the first episode exhibitors will be asked to choose which of the remaining six episodes now

# ENTERS ARE DOING

## Activities at a Glance.



in the hands of Pearl Films they would like to see. They feel that in this way they can best justify the faith they have in this wonderful serial which, it is prophesied, will revolutionise the standard of films of this character. There are fifteen episodes in all.

### Schenck Productions.

Mr. Louis Brock informs us that he has assumed the supervision of the foreign sales and distribution of the Joseph M. Schenck productions, and from this time on can be found at 1540, Broadway, New York.

### "Vesuvius Conquered!"

The progress of motion pictures in recent years has opened the eyes of the world to many of nature's wonders, but it is claimed that nothing has yet equalled the latest Fox achievement—to be screened at the New Gallery Kinema on Thursday next (May 11)—picturing Vesuvius in active eruption. Apart from the originality, the film is one which it is claimed will arouse widespread interest because of the daring of the pilot and the Fox cameraman, Russel A. Huth, who nearly forfeited their lives in their successful effort to obtain a close-up of the seething cone belching forth its continual stream of molten lava and white-hot rocks.

### "Across Two Continents."

The warnings given by Viscount Northcliffe in his "Watch Japan" article in the "Daily Mail," directs considerable attention to the mysterious East, and lends additional interest to the new Universal serial, "Across Two Continents," which throws considerable light upon the ways of two very important nations whose customs are but little known to us. This serial being actually produced in the Orient offers a very unique opportunity for the exhibitor to provide fare which is very exciting, and at the same time extremely instructive.

### "Peter Ibbetson."

To be trade shown by Famous-Lasky on Tuesday next (May 9), at the New Gallery Kinema, "Peter Ibbetson" is a George Fitzmaurice Paramount production based on the famous novel by George Du Maurier and the play by John Nathan Raphael. The story deals with an all-consuming devotion that triumphs over prison, age, and death, and presents Elsie Ferguson and Wallace Reid as the central characters. The cast is an exceptional one, including such well-known players as Elliott Dexter, Montagu Love, Dolores Cassinelli, George Fawcett, Barbara Dean, and Paul McAllister. Guida Bergere is responsible for the scenario. A composite page of pictures from the film appears elsewhere in this issue.

### "Desperate Youth."

Gladys Walton, the youthful Universal star, will be seen in a new production entitled "Desperate Youth," which will be trade shown at the F.B.O. private theatre on Thursday and

Friday, May 11 and 12, at 10 a.m. and 3 p.m. She is supported by two famous character actors, J. Farrell McDonald and Lewis Willoughby.

### "Little Lord Fauntleroy."

We have received from Mr. Robb Lawson, publicity chief of the Allied Artists' Corporation, Ltd., an exploitation service book in connection with the release of "Little Lord Fauntleroy," trade shown this week. It contains a host of suggestions for exploitation and copy for advertisements and newspaper stories, together with reproductions from half-tone blocks showing scenes from the film, and should be of great service to exhibitors.

### A Space-Economising Stool.

A new type of tilting-stool, suitable for kinemas as well as for offices and shops, has been put upon the market by the Walthurdaw Company under the name of the Walthurdaw-Jackson tilting-stool. Its great feature is the small amount of space which it occupies when closed, and this gives opportunity to clean all round with very little labour. A spring fitted to the stool seat allows it to assume a vertical position, pressure only being needed when it is required to use it.

### Ideal's Short Features.

The new series of Ideal Short Features—"Wonderful Nature" and "Our Own People" attracted a brilliant audience to the Shaftesbury Pavilion on Tuesday. Among those present were Viscountess Astor, M.P., Lord Rothschild, Sir John W. Cawston, the Agent General for British Columbia, Viscount Curzon, Lieut.-Commander the Hon. J. M. Kenworthy, M.P., Mr. J. D. Gilbert, M.P., Major-General Sir Ruggles Brise, Lieut.-Colonel G. H. M. Richey, Dr. P. Chalmers Mitchell (Secretary of the Zoological Society of London), Captain Attenborough, Captain Wilcox, and many other men and women of note. It is difficult to say which were admired most—the birds or the men—but that they will add a fresh note of distinction to Ideals Short Features was on all hands agreed by the trade.

At the annual meeting of the Shaftesbury Society on Monday a film of the late Sir John Kirk was shown. Sir John is one of the notabilities in "Our Own People," and the picture was lent for the occasion by Ideal Films, Limited.

### A Cocaine Serial.

Doctor Pettinati, of the London and County Film Bureau, informs us that he will be shortly putting out a serial dealing with the topical subject at the moment, the cocaine traffic. The film will be entitled either "The King of Cocaine" or "The Cocaine King," and is in ten parts of two reels each.

# A PICTURE OF THE MOMENT.

## Astra Films screen "Cocaine," a great showman's proposition.

Excellent Production of a Topical New Subject. Well produced, and bound to attract big audiences.

**I**F there is one subject more than another that is topical at the moment it certainly is "Cocaine." Daily there appears in every prominent newspaper in the land stories and revelations of the secret drug traffic, instancing the deadly hold that cocaine has upon all phases of life in this country.

Astra Films, not slow to appreciate the tremendous exploitation that a film dealing with this subject would undoubtedly

Mr. Graham Cutts, the producer, has very cleverly welded the story together, switching from scene to scene so that one never gets tired of any one incident, and, aided by some splendid acting, the whole makes a fine entertainment. The producer has done his work well.

### LONDON NIGHT LIFE SCENES.

The scenes depicting night life in London are remarkably well done, whilst the continuity of the story makes "Cocaine" an easy picture to watch. The photography is splendid, in particular one shot of Piccadilly at night deserves a special word of praise. It is, I think, one of the most remarkable little scenes ever screened, and deservedly won a round of applause. In the acting this picture has the advantage of splendid portrayal. Hilda Bayley, as the cocaine taker, gives a finished performance that will gain her new admirers when the public view this picture. A talented actress, Miss Bayley never overdoes her part, and in the character of Jenny her scenes in the night club are wonderfully well done. Supporting Miss Bayley is Flora Le Breton, as the daughter of a man behind the cocaine traffic, and this clever little actress gives a very realistic portrayal of her part.

Of the men in this production chief praise must be given to Mr. Tony Fraser, who, as the Chinese agent who gets his revenge on the dope trust, is wonderfully good. His make-up, that of



SCENE FROM "COCAINE."

receive, some few weeks ago announced their intention of making a film dealing with and exposing the terrible havoc that this insidious drug has created in Great Britain. Entitled "Cocaine," the production has been made and completed in just fourteen days, and curiosity was rife as to how a film produced in such a short space of time would come out on the screen. This probably accounted for the large audience that gathered at the London Alhambra when "Cocaine" was screened on Wednesday morning, and let us at once say that Astra Films have given us a really fine production that holds one throughout, and which is a very creditable British photoplay.

### STORY OF A SECRET ORGANISATION.

"Cocaine" is the story of a secret organisation, showing the man behind the traffic, out of which he amassed a fortune, of the revenge of a Chinese agent, of the influence of cocaine upon a bad woman and a good woman, of life in the night clubs, the tragedy of drugs which eventually claims the magnate's only child, of the extermination of the gang, and the antidote to Cocaine. Briefly summed up, that is the scenario, and in the portrayal on the screen it makes a very fascinating photoplay.



SCENE FROM "COCAINE."

a cripple, is remarkable, and his acting in this picture is a veritable *tour de force*. It is a pleasure to pay a tribute to a British artiste, for in his difficult rôle—that of a Chinaman—he has succeeded to an extraordinary degree. "Cocaine" is a picture that is a real showman's proposition. It is the news topic of the moment, and in the hands of a real showman will be a big success.—E.W.F.

# MARY PICKFORD'S "LITTLE LORD FAUNTLEROY."

**Fine English Atmosphere, Realistic Settings and Splendid Acting will make a popular success.**

Mary Pickford in a dual role has done nothing better in her screen career. Some highly effective double exposures will add materially to the popularity of the film.

**T**HERE can be no doubt that Mary Pickford in her latest picture, "Little Lord Fauntleroy," has achieved a remarkable success. It is not the first time that this talented star has taken a dual rôle, but never has she been seen to such advantage as in the parts of Cedric, the romping little lord, and as "Dearest," the sweetest of sweet mothers.



SCENE FROM THE FILM.

One hardly knows which to admire most of the two characters, for the boisterous fun of the one is in fine contrast to the mild and sweetly gentle manner of the other. And the technique in all the dual scenes is so perfect that there will be nothing but praise for the admirable direction.

## A STORY OF THE EIGHTIES.

Frances Hodgson Burnett's novel has been a household word in England for many years, particularly with the boys, who simply loved the boisterous little lord. The aged Earl of Dorincourt, in his gloomy but spacious English castle, mourned the loss of his eldest son, fatally injured in a riding accident. Havisham, the Earl's solicitor, announces that the new heir is the American-born son of Cedric, who was disinherited because he married an American girl, and is instructed to proceed to New York and return with the boy. Cedric is devoted to his mother, whom he calls "Dearest," and has many fights with his school companions in defence of his beautiful curls. Cedric also has many plebeian friends in New York, including

a democratic grocer, an apple woman, and a bootblack. The new heir makes a remarkable impression on the Earl on his arrival, and they become fast friends, but "Dearest" is still unforgiven, and resides at the lodge. Then comes the adventure and the false pretender. New York publishes the news, and Dick, the Italian bootblack, recognises the woman, so the three pals journey to England and successfully lay bare the conspiracy. The Earl is more than ever attached to Cedric, and consents to "Dearest" residing at the Castle, and Cedric's joy is complete when permission is given him to sacrifice his golden curls—for at last he is a man!

## A STRONG APPEAL.

The picture will make a strong appeal to all classes. The heir to an English earldom, being an American, imports a spice of curiosity and great interest into the production. And the exploits of the youthful seion of nobility furnish a delightful touch of comedy, which will be keenly appreciated. The English atmosphere, too, is excellent. The home of the Earl provides many scenes of great beauty, and the settings, on the whole, are exceedingly good. The length of the picture may possibly prove inconvenient to some kinemas, but the whole story is so holding and so full of interest that any attempt at cutting the incidentals would be a difficult task. The photography is superb.

## GOOD ACTING AND CHARACTERISATION.

The acting reaches a high plane. Apart from Miss Pickford, who, as we have previously stated, is seen at her best, the character sketch of the earl by Claude Gillingwater is remarkably clever and effective. Played with a fine restraint, he was always the imperious aristocrat, and on his shoulders rested efficiently the few dramatic moments of the story. Joseph Dowling, of "Miracle Man" fame, gave an excellent performance as the earl's solicitor, and the other parts were in capable hands.

## A FIRST-CLASS BOOKING.

This picture will probably get over in Great Britain better than it has done even in America. It is a big pay-box proposition, and if exploited properly to the public will be an undoubted success.

The Southport Watch Committee have declined an application from the Winter Gardens Company for a cinematograph licence for the Opera House. The same company are the proprietors of a picture theatre next door known as the Scala Super Cinema. A rumour which gained currency some time ago, to the effect that the Opera House was being converted into a picture theatre, was denied.

**ASTRA FI**

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**THE BOHE**

**WHICH WILL BE SPECIALLY  
EXPLOITED BY \_\_\_\_\_**

**ASTRA NATIONAL**

**BOOKING DEPT.:**

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**S PRODUCTION**

**MIAN GIRL**

**TRADE SHOW**

AT THE

**ALHAMBRA  
THEATRE, W.**

**Wednesday May 17, at 11 a.m.**

*ADMISSION BY INVITATION ONLY.*

**PRODUCTIONS, LTD.,**

**PUBLICITY AND ACCOUNTS:**

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William Fox  
Presents

# The Last Trail

ZANE GREY'S GREAT WESTERN STORY

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A Superbly Staged Fox Super Special

Directed by

Emmett J. Flynn

(Producer of *King of the Court of King Arthur*)

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Trade Show - New *Waterbury* Kinema

NEW YORK PUBLIC LIBRARY  
May 11<sup>th</sup> at 11 a.m.

Immediate Release!

# Vesuvius Conquered

Photographed in full Volcanic Action for  
the first time by

Fox Films

(Special Dispatch)

NAPLES, ITALY, Mar. 22.—Russell Muth, a reckless daredevil photographer of the Fox Film Service, was carried into the Municipal Hospital here today badly injured as the result of his picture-taking flight in an aeroplane over and across the crater of the active volcano of Vesuvius, that has recently been in violent eruption.

The flight was simple until Muth and his pilot were above the mouth of the crater. Here they were struck by storms of superheated smoke and whirlwinds of choking vapors that finally gassed them and left them unconscious above the great volcano and in an uncontrolled aeroplane that was plunging downward to destruction. A violent blast carried it beyond the crater. The fresh air outside revived them just before the smashup. Muth thought first of his pictures and threw his camera overboard an instant before they struck. Both were unconscious when rescued from the wreckage. But the pictures were intact. The plane was a total wreck.

These pictures show the interior of the crater of Vesuvius itself with close-ups of the new cone hurling masses of white-hot lava and rock high into the air from the force of the terrific internal explosions

The greatest  
"Short" thriller  
ever shown on  
the Screen

800 Feet  
of breath-  
taking suspen-

With Pilot and Cameraman  
unconscious — the aeroplane uncontrolled —  
they plunged and crashed — the intrepid  
occupants having a miraculous escape  
from death.

Trade Show — New Gallery Kinema, May 11<sup>th</sup>

# "A Dangerous

Pearl Films' great fifteen

**TRADE**

The New Oxf  
Friday, May

Tickets on

Released Nov. 27, 1922.



# Adventure"

episode thrill picture.

**SHOW**

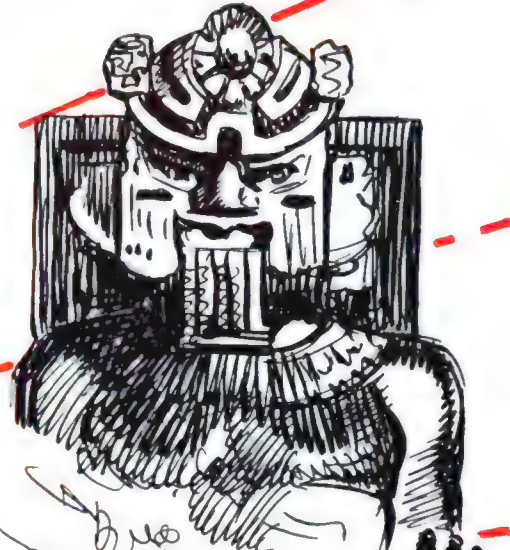
**ord Theatre,  
12, at 3 p.m.**

application.

Full of hairbreadth  
escapes and realistic  
action.

Thousands of wild  
animals and savages.

**PEARL FILMS, L<sup>TD.</sup>**  
86-88, Wardour Street,  
London, W.1.



# THE ENGLISH

A Graham-Wilcox British

## “The Wonderful

By I. A. R.

Featuring  
HERBERT LANGLEY.



Sole Rights for the United Kingdom  
Controlled by

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**101 WARDO  
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**Watch for**

# FILM SUPREME.

Production in 5 reels.

## Story"

**WYLIE.**

Produced by  
**GRAHAM CUTTS.**

**PRODUCTIONS,**  
LTD.,

**UR STREET,  
ON, W.**

**Trade Shows.**





# Eleven "Mirth" 2 reel Comedies

*Starring*

## TWEEDY

HERE HE IS  
SWEET DADDY  
CHIC CHIC  
VACATION

SPEED  
WILD  
KNOCK OUT  
MILD MAID

WEEK END  
MOVING  
PINCHED



## TRADE SHOWS

arranged as follows:—

May 9.—SHAFTESBURY PAVILION, SHAFTESBURY AVENUE,	11 a.m.
„ 10.—CINEMA EXCHANGE, MANCHESTER,	11 a.m.
„ 11.—FUTURIST, LIVERPOOL,	11 a.m.
„ 12.—CINEMA EXCHANGE, CARDIFF,	3 p.m.
„ 17.—ARGOSY PRIVATE THEATRE, GLASGOW at 11 a.m. and 2-30 p.m.	
„ 22.—NEW PAVILION, NEWCASTLE,	11-15 a.m.
„ 24.—MECHANICS' HALL, NOTTINGHAM,	11 a.m.
„ 25.—SCALA, BIRMINGHAM,	11 a.m.

Get in touch with your nearest Territorial Controller.

Messrs. INTERNATIONAL CINE. CORPORATION,  
101 Wardour Street, LONDON, W.

ALBERT LESTER,  
Orme's Buildings, The Parsonage, MANCHESTER.

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Mr. WHINCUP,  
10, Queen Victoria Street, LEEDS.

Messrs. SERVALL'S EXCLUSIVES, LTD.,  
40 Charles Street, CARDIFF.

Messrs. ARGOSY FILM CO.,  
81 Dunlop Street, GLASGOW.

Messrs. HIGH LEVEL EXCLUSIVES,  
33 Westgate Road, NEWCASTLE-ON-TYNE.

# FILM MARKERS EXCLUDED FROM TRADE SHOWS.

## Markers' Complaint at Northern C.E.A. Meeting

**A** LONG discussion on the question of the exclusion of a private viewer from a trade show took place at a meeting of the Northern Branch of the C.E.A., held in Newcastle, under the chairmanship of Mr. J. S. Snell (Gateshead).

The matter arose as the result of the reading of a long circular letter, which was followed by another from a film marking agency complaining that he and his servants had been excluded from the trade shows of certain firms because he declined to refrain from giving marks to the films that he viewed. He asked the branch to defend the right of free criticism of films by expressing their disapproval of the action that had been taken against him.

### A Principle at Stake.

Mr. G. W. Oliver (Sunderland) expressed the opinion that it was time the Association took notice of that sort of thing. While exhibitors differed about the value of markings, there was no question that a good proportion of the members of the Association relied largely upon the markings given to films as a determining factor in their bookings. If that was not so the system of giving marks to films would go right out of existence. There was a great principle at stake, and to him it looked as if the renters concerned were challenging that principle. If they were allowed to get away with that attempt to stifle criticism they would go further, and very soon the Trade Press would not be allowed to give adverse criticisms. Those members who desired it, in his opinion, had a perfect right to be represented at trade shows by an independent viewer if they could not get themselves. Their representative had a perfect right to attend all trade shows without let or hindrance.

### Not an Association Matter.

Mr. F. W. Morrison remarked that the matter had been before the General Council on exactly the same letters that had been read through reference from one of the branches, all the branches having received copies of the letters. The Council had arrived at the decision that they were not competent to deal with the matter. It was a personal matter to the writer of the letters, and once the Association commenced to deal with personal matters affecting persons who were not in the Association it might go on for ever and ever. The viewers of the Association had not been excluded from the trade shows by the renters, nor had the Trade Press reviewers. He asked the branch members to put themselves in the position of a man who had spent £10,000 upon the production of a film, and then say if they were prepared to allow an irresponsible individual, who had not a penny invested in the business apart from any income he might be able to derive by viewing, to damn all chance of getting a return for the outlay of the £10,000. The General Council, in his opinion, was right and did the proper thing by declining to interfere with the business of an individual who was seeking to bolster up a film marking agency.

### Films and Markings.

The members of the Association had their official markings if they wanted to be guided by markings, and with those responsible for those markings there had been no interference whatever. The renters were not shirking criticism, but they

did object to markings. The members of the Association would find, when they read the reports upon films viewed, that the written criticism clearly indicated that the film was worth 20 marks, but against that there was given the figure 6. That happened again and again. They might have a hundred and one persons setting themselves up as viewers and then complaining to the General Council that they were excluded from trade shows, and if the General Council listened to their complaints they would never have time for anything else. He thought the Association had plenty to do to watch the interest of its members, and that the General Council had done the right and proper thing in saying it was a matter that did not concern them.

### Relying Upon Markings.

Mr. Watson Young said that people living outside of a town were not always able to attend trade shows, and they had to rely upon the judgment of someone else. He knew a number of people who depended upon the Association report, and looked forward to receiving it before they made any bookings, because they put reliance on the markings in that report.

The Chairman said that it was not so much the individual with whom they were concerned. There was a principle at stake. If that was to be permitted it would create a precedent for the renters to interfere with and ultimately choke down legitimate criticism. No man who produced a film had any more right to object to free and unbiased criticism by experts than the man who wrote a novel or ran a theatre and presented his bill to the critics every Monday night.

### Viewing by Proxy.

Mr. Dixon Scott asked why the exhibitor who was not able to attend trade shows should be deprived of the right to appoint someone else to view for him. If there was no complaint alleging that the critiques of the Impartial Film Agency had been unjust, was there any reason why the members of the C.E.A. should not support the firm? In the absence of any well-founded complaints he thought there was no reason for excluding Mr. Mason from shows, and since he represented a large number of exhibitors at those shows he should be backed up at any rate by these members.

### An Expression of Opinion.

The Chairman suggested that the branch might advantageously send an expression of opinion to the General Council that it was not to the advantage of the exhibitors that any hindrance should be put in the way of free and unbiased criticism of films produced. By doing that they were making no reference to any individual, but were taking their stand on a general principle. This was agreed to.

Business has been rather slack after the holidays at the various kinemas in Barrow-in-Furness. This is a customary aftermath in normal times, but unfortunately it is all holidays just now with a large proportion of the workmen in Barrow and district owing to the engineering and shipbuilding troubles. Until the men get back to work business at the picture houses must continue to be quiet.

# FAY COMPTON'S BRILLIANT ARTISTRY.

Great Meredith Novel finely adapted and interpreted  
by Ideal Films.

In "Diana of the Crossways" are many tense situations which will attract and enthuse kinema-goers of all classes.  
Fay Compton is superb in the title role.

IT is recorded that in an ancient commercial city of Asia Minor there gathered together nearly two thousand years ago a concourse that for the space of one hour cried continually, "Great is Diana," and the historian, who was probably biassed, declares that the most part of them knew not why they were come together. No such vague crowd-psychology dominated those who met in yet another great commercial city, London to wit, this week, although that gathering would fain



SCENE FROM THE FILM.

have cried, were it not for conventional restraint, "Great is Diana."

## AN OUTSTANDING HEROINE.

When Meredith wrote his famous book, "Diana of the Crossways," he conceived as its heroine a woman famous for beauty and charm, character and wit. The first he conveyed by description, the second and third by her handling of the situations in which she found herself, the fourth by the dialogue in which she engaged. So through the years readers have individually visualised their own Diana, until now the adaptation by Ideal Films, Ltd., of the great novel for the screen has incarnated the heroine and given a fixed and excellent standard to her character.

## THE STORY IN BRIEF.

The book is so well known that it is unnecessary to give its plot in full detail. It will be sufficient to give a mere sketch. Diana is an orphan whose straitened circumstances compel her to let "The Crossways," her own old, rambling country home, and she asks the new tenant to let her return once a year. He is attracted by her charm, and shortly she becomes his wife. Before this takes place, however, she goes to Dublin, where her beauty captures all, and is introduced by her friend,

Lady Emma Dunstane, to Thomas Redworth. Upon her marriage her salon gathers all the brilliant life of London, among whom is Lord Dannisburgh, the Prime Minister, and Tonaus, the editor of "The Thunderer." The former sends her husband abroad, and the tongues of scandal wag so that her husband returns and accuses her of infidelity, which she indignantly denies. Her husband takes steps for divorce, but loses. Then comes the strong incident. The Hon. Percy Dacier, a rising Cabinet Minister, loves her, and she returns his love. He tells her a State secret, which the editor of "The Thunderer" worms out of her, Dacier is degraded, and upon Diana's confession that she has been unwittingly made a tool, in rage and disgust he spurns her. Follows a period of illness, and the news of her husband's death, the close-up showing Redworth, who had saved her twice, being accepted by her, and "The Crossways" once again becoming hers.

## FAY COMPTON'S SUPERB ACTING.

The first thing one noted about Miss Compton's acting, after her really charming appearance in her Victorian bonnet and gown, was the ease with which it was possible to "lip-read" her utterances. To accomplish this she used no artificial movement of the lips such as would have spoiled the naturalness of speaking. Thus there were times when sub-titling was rendered almost superfluous. Such an utterance as "I am quite heart-free" was almost "heard," so plain it was. In her acting of tense situations she was, of course, at her best, and her horror at Sir Lukin Dunstane's advances, her indignation at her husband's accusations, her flinchings at his words, and her sudden back-hand blow across his face marked the born actress. In the love scene with Dacier, her personal charm was well displayed, and the woman's eagerness with which she spoke the fateful words: "On the first Monday in March" (another plain utterance), that gave the editor the facts he so cleverly angled for, was thoroughly well displayed.

## A THRILLING SCENE.

The realisation of her folly, and her interview with Tonaus, gave her a trying ordeal, her pleading with the adamant editor that the news she had unwittingly made public might not be published being full of nervous tension, but it was the scene which followed that caused the burst of pent-up applause. Had Dacier, as Henry Victor, who in the love scene was a most attractive figure, been able to interpret to the full the disillusionment, rage, and disappointment he was supposed to feel, that scene would have been simply tremendous. As it was, it was really thrilling, and as Miss Compton, with tear-stained face, after her appeal to be allowed to explain, sank upon the floor, where a close-up picture showed her rocking herself with grief, the beholders could no longer restrain themselves.

With regard to the other actors, Thomas Redworth, in a rather small though not unimportant part, made a fine figure, and Lady Emma Dunstane and her husband had important parts. Fay Compton, as Diana, however, so completely dominates the situation from beginning to end that they fall into quite a secondary place.

"Diana of the Crossways" is a triumph for Miss Compton, and the picture, with its beautiful settings, will prove a great favourite. "Great is Diana"!

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

### Forthcoming Trade Shows—New Bait for Picture Patrons—Pathe's Program— The Cup Final—Around the Renters—Blackpool's Sunday Kinemas.

**F**OLLOWING his announcement of last week, Mr. Alfred Lester has lost no time in arranging the trade shows of his first offerings, and on Wednesday next, May 10, he will screen "If Women Only Knew" and a couple of Mirth Comedies at the Kinema Exchange. Liverpool exhibitors are invited to view the same pictures at the Futurist on Thursday, May 11.

#### Gifts for Picture-goers.

I had placed in my hands the other day a handbill issued by the management of a local picture house announcing that on certain nights during the past week a novelty would be presented free to every patron visiting the theatre. This reminds me of the old story of "Given away with half a pound of tea." Things must be getting serious if picture-goers are to be lured into halls by offers of free gifts.

#### Pathé Presentations.

Mr. A. M. Graham, Pathé Frères Liverpool manager, was in Manchester this last week, and I had an interesting chat with him on the subject of their present program. First of all they will trade show "A Man's Home," which features the popular Harry T. Morey and Kathlyn Williams, and is the first of the Selznick pictures exclusively released in this country by Pathé's. The trade show of this opening feature will take place in their own private theatre at 15, Deansgate, on Tuesday next, May 9, at 11 a.m. and 2-30 p.m. Mr. Graham tells me that his company have decided to hold the whole of their trade shows in their own theatre, unless they have a big super film that needs correct atmosphere, when in such an eventuality a theatre would be engaged.

Other features which are included in the Pathé program are "The Girl from Nowhere," starring Elaine Hammerstein, and a further series of Snub Pollard Comedies.

#### The Cup Final.

The disappointment in Lancashire at the failure of Preston North End to carry off the honours at the Cup Final has been accentuated in view of the divided opinion as to whether the penalty kick was justly awarded by the referee, and therefore the announcement that the film record of the match taken by the Topical Budget shows the "foul" incident and its exact locality, has caused quite a rush to the kinemas by football enthusiasts.

An ultra-rapid film would have definitely settled the point as to whether the foul took place inside or outside the penalty area.

#### New Kinema at Safford.

The Royal Safford Hippodrome opened last week with the Pearl feature, "Why Girls Leave Home."

#### "Three Musketeers."

Pedestrians in Deansgate were surprised the other day to meet three fine fellows dressed in the ruby and picturesque costume of the Musketeer, looking, in fact, as though they had just stepped out of Dumas' famous novel itself. These gay cavaliers served to attract the attention of Mancunians to the screening of "The Three Musketeers," featuring Douglas Fairbanks, which was staged at the Oxford Street and Market Street Picture Houses all last week.

#### Blackpool's Sunday Kinemas.

The Blackpool Watch Committee's remarkable decision to alter the time of commencing the Sunday evening kinema displays has not passed unchallenged. The local kinema proprietors and managers see no reason for interference with the order of things which has prevailed for nearly five and a half years, and has worked smoothly and without complaint. After all these years, with 7-30 p.m. performances winter, summer, and "summer time" alike, the Watch Committee now suggest a reversion to the old 8-15 p.m. time of starting. A letter, signed by the managers of all the local kinemas, has been sent to the Town Clerk, Mr. D. L. Harbottle, together with the following resolution, which has been passed unanimously, and which the Town Clerk was asked to bring to the special notice of the Town Council.

Resolved: "That this meeting of proprietors and managers of kinema theatres within the county borough of Blackpool hereby places on record its strong disapproval of the decision of the Watch Committee to alter the hours at present in force for the display of Sunday evening pictures. In the opinion of this meeting such a decision is detrimental to the best interests of the town. Experience has shown that the present hours are convenient alike to the public, the boarding-house, lodging-house, and restaurant keepers, and to the considerable number of employees engaged at the various picture houses, as well as to the tramways, railways, and other carriers of the public to and from the Sunday evening entertainments, while no complaint has been heard that the present hours interfere in the slightest way with the hours fixed at the various places of worship on Sunday evenings. The picture displays are patronised by respectable audiences, they are conducted in a very orderly manner, and undoubtedly are beneficial in catering for the requirements on Sunday evenings of a large proportion of the visitors to and the residents of Blackpool and district, and this meeting respectfully requests the Blackpool Town Council to reconsider the proposed alteration and to grant a continuance of the present hours when renewing the licences now in force."

The question came before the Town Council on Wednesday, when there was strong and successful opposition by a large number of members to the Watch Committee's proposal, which was rejected by a huge majority.

#### Milloy's Latest.

Mr. E. Grattan Milloy, having completed the alterations and redecoration of his offices and showroom in the Deansgate Arcade, is now active again, and will trade show "The Devil's Trail" at the Manchester Kinema Exchange on Friday, May 12, at 12 noon.

#### "Cocaine."

I met Mr. Joe Fuller on his return from Liverpool on Thursday last, where he had attended the trade show of his most recent acquisition, "Cocaine," and he told me that he was very satisfied with the picture and the bookings recorded. The attendance at the trade show was very representative, and those present signified their appreciation of the film as a showman's proposition by promptly booking same on the spot. I am advised by Mr. Fuller that he has some important news for Lancashire exhibitors, particulars of which will be announced next week.

# FINELY ACTED PARAMOUNT FILM

Which, however, raises the question whether it is advisable in Screen Drama to lay too much emphasis on such subjects as death, grief and pain.

A Splendidly-acted film Story of a girl who craved for a life of luxury in New York, and a wounded man hero whom she marries when he has only three weeks to live. Intensely emotional and beautifully pictured.

**A**FTER attending the trade show in London last week of "Back Pay," a Paramount cosmopolitan picture, presented by Famous Players-Lasky Corporation, one was inclined to ask the question as to the extent to which it is advisable to give poignant, narrowing scenes of death, grief and



SCENE FROM "BACK PAY."

pain? When such a film has for its cast capable stars the emotions, especially of those of the audience inclined to be neurotic, are stirred to their very depths.

## A CONTROVERSIAL QUESTION.

Of course, the point opens up a rather controversial question, since it can be said, with obvious truth, that the presentation of scenes depicting only laughter and the brighter side would not be true to life. Nevertheless, a frequent complaint of the kinema-going public is that too many death-bed scenes are shown. But should the public be shown only that which amuses, interests, instructs, or pleases generally?

## GIRL WITH A CREPE DE CHINE SOUL.

"Back Pay" is a moving story of a war hero and a "girl with a crepe de chine soul," featuring Scena Owen as Hester Bevins, and Matt Moore as Jerry Newcombe, her sweetheart. Jerry is very much in love with Hester and begs her to marry him, but she cannot settle down in the humdrum little town in which they live. She leaves for New York, after a tearful parting between the two. Hester is next seen in a beautiful apartment in New York, provided her by Charles G. Wheeler, a wealthy business man. Hester is considerably changed, her ambition to dress and live in luxury being realised elegantly. At one of the parties she gives a friend, Kitty, tells her that "The Wages of Sin is Death," to which Hester replies, "If sin has any wages, I have a lot of back pay coming to me." But Hester's life with Wheeler grows wearisome, and in a motor tour she pays a visit to the scenes of her early life, finding Jerry still devoted to her. Later Jerry is seriously wounded in the Great War, and Hester, who is shocked on reading the news, goes to the hospital and learns that he is blind and has only three weeks to live. She decides to marry him, to make him happy for at least the three weeks remaining to him, and Jerry, not knowing the surgeon's "death sentence," plans great things for their future.

## BEDSIDE SCENES.

There are many harrowing scenes showing Hester's great grief at the bedside of the dying man, and after Jerry's death Hester is tormented at night by visions of Jerry, and she tries to throw herself out of the window. Finally she discards all her jewels, dresses, furs, and the beautiful home Wheeler furnished for her, returns to the little town of her early days, takes up her previous situation, and lives in a poorly furnished room. Then the spirit of Jerry appears to her again and comforts her in her new and upright life.

The acting throughout the film is superb, and Miss Owen and Matt Moore could not be excelled in the presentation of the star parts. J. Burney Sherry as Wheeler, the millionaire, is also well fitted to the rôle. The film should be in much demand, for it is cleverly done, the picturisation leaving nothing to be desired.

## FOX ITEMS.

Mr. R. Sutton Dawes says that good accounts are coming forward about "The Shepherd King," which is being made under the supervision of J. Gordon Edwards, producer of "Queen of Sheba."

One of the biggest scenes in this new Fox spectacle, based on the life of King David, is said to be the encounter between David and Goliath, which is being staged near Jerusalem. This special has already occupied several months in the making,

chiefly owing to the company having travelled extensively throughout Egypt and Palestine in order to film the various scenes on the actual spots described in the story.

Charles (Buck) Jones, one of the most popular Fox stars, has just completed a screen version of William Patterson White's well-known novel, "Lynch Law." Its new title will be "Western Speed," and it is said that Jones is given many opportunities to display the horsemanship talents which have become a recognised feature of his productions. The beautiful Eileen Percy supports the star as leading lady.

# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

## C.E.A.'s Big Agenda—Mr. Dartnall's Appointment—Mormon Films Success— Minnedosa's Movable Screen.

I AM just in receipt of the agenda for the monthly meeting of the North-Western Branch of the C.E.A., which took place on the 5th inst., and an imposing document it is. It contains seventeen items, all of which are of interest to the exhibiting side of the trade, while some are of outstanding importance. Certainly one of the most important matters is a letter from the chairman of the branch, Mr. J. H. Dovener, enclosing a notice of motion to the effect that the local branch of the K.R.S. be asked to agree to the appointment of a Local Standing Joint Committee for the purpose of reporting upon the following matters, viz. (a) the conditions under which grants should be made from the Benevolent Fund; (b) the authority to make use of the name of the local kinema industry in connection with social functions; and (c) any other local matters that may arise from time to time. Gradually those exhibitors in the territory comprising the North-Western Branch who have so far remained outside the organisation are coming in, and I notice on the agenda that applications for membership have been received since the previous meeting from the Empire Theatre, Warrington, and the Castle Picture House, Northwich.

### Mr. Dartnall's Appointment.

Mention of the K.R.S. reminds me that when I called upon Gordon Dartnall, Fox's Liverpool manager, the other day, he informed me that he had received a notification to the effect that he has been appointed a member of the Executive Committee of the Joint Advisory Committee, into which it was recently decided to fuse the Manchester and Liverpool branches of the parent body. I hope to have more information as to the activities of the new body to place before readers shortly.

### Bootle Broadway's Bloom.

John S. Campbell, the courteous and enterprising manager of the Broadway Kinema, Bootle—which is, incidentally, the most commodious suburban hall on either side of the Mersey—told me the other day that he did tremendous business the other week with that topical film, "Trapped by the Mormons." In fact the hall—and it holds fourteen hundred persons—was packed to its utmost capacity three times daily during the entire run of the picture, and even then there were many would-be patrons who were unable to gain admission. By the way, the handsome verandah extending the whole length of the front of the Broadway has now been completed, and, apart from affording grateful shelter to waiting patrons in inclement weather, it has the effect of transforming the Broadway externally, as it easily is internally, into one of the most beautiful kinemas in the extensive Merseyside area.

### "Minnedosa's" Movable Screen.

I had occasion to visit the landing stage last Friday in connection with the departure for Canada of the luxuriously appointed Canadian Pacific liner, Minnedosa, and there was pointed out to me, in the dining saloon, a natty arrangement by which a screen can be lowered from ceiling to floor for the purpose of film shows. Kinema performances on most liners of the company named are now a regular feature of ocean travel, both eastward and westward, and the shows are hugely relished by the passengers. Subsequently I noticed a representative selection of "movie" photographers busily engaged in obtaining pictures for the *Pathé Gazette*, etc., of the popular footballer, Steve Bloomer. He is a passenger by the vessel, being bound

for Montreal, there to train a Canadian League football team, who style themselves "The Grenadier Guards."

### Full Fox Program.

A chat the other day with Gordon Dartnall elicited the interesting information that he will hold all local trade shows, as far as the firm of Fox is concerned, throughout the current month in the new Trocadero, Camden Street. A glance at his diary showed that he had arranged the following fixtures, viz: May 9, "Winning with Wits"; on the same date, "Smiles Are Trumps"; May 16, "Extra Extra" and "Pardon My Nerve"; on the 23rd inst., "Iron to Gold" and "The Broadway Peacock"; and on the 30th inst., "The Ragged Heiress" and "Chasing the Moon."

While mentioning Gordon Dartnall, it will be appropriate to state that the great Fox super-production, "Queen of Sheba," which was both the opening attraction and also had its first Merseyside run at the Trocadero, Camden Street, played to crowded houses at every show at that establishment throughout the last three weeks.

### A New Kinema at New Brighton.

And while on the subject of the Trocadero, I am further reminded that a hall of the same name, but on the Cheshire side of the river, in the main road of the popular seaside resort of New Brighton, is rapidly approaching completion, and should be ready for opening in the course of the next week or two—certainly not later than Whitsuntide, when the season may be said to begin in earnest. Both inside and out the New Brighton Trocadero represents the last word in kinema construction, and with programs such as I hear it is intended to submit, the new venture should be one of the most successful in the populous borough of Wallasey.

### "Easy to Make Money."

F. P. Maynes, at the Palais de Luxe, on Friday, had a trade show, on behalf of Walturdaw's, of a film with the alluring title, "Easy to Make Money," in which Bert Lytell is featured to advantage. The show was exceptionally well attended, and it was generally conceded that the picture is calculated to prove a box-office winner. "F.P." had also made arrangements for a trade view yesterday of "The Winning of Beatrice," a film in which the star part is played by May Allison.

### Famous-Lasky Winners.

I saw Myer Marks when I called in at Famous-Lasky's establishment in Dale Street, and gleaned from him the information that a trade screening, at the Scala on Friday, of "Her Own Money," in which the principal rôle is undertaken by Ethel Clayton, had been accorded an enthusiastic reception on the part of a representative onlooking of exhibitors from different parts of the territory. During the current week Famous-Lasky had, locally, trade presentations of "Back Pay," a Cosmopolitan production, and Wm. S. Hart in "The White Oak."

By the way, an inquiry as to the welfare of H. D. Nisbet, who so ably manages the Famous-Lasky interests both in Liverpool and Manchester, met with the reply that he was paying a visit of a few days' duration to the favourite Welsh watering place, Llandudno, where he was hoping to successfully combine business with pleasure.



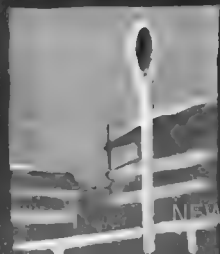
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The most thrilling racing picture ever played

# LONG ODDS

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A Stoll Picture Production



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# The AGONY <sup>of</sup> the EAGLES

Booked for an indefinite run at  
the Philharmonic Hall, London, W.

A drama of Napoleon      Thrilling & spectacular  
A Film D'France -      Produced by Bernard Deschamps



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**Matheson  
Lang**

in a romantic drama

**"Dick Turpin's  
Ride to York"**

sole direction: MAURICE ELVEY

Theatres showing this picture  
will be advertised on the  
front page of the London  
DAILY MAIL



# THE WONDERS OF NATURE'S STAGE AND PLAYERS.

## A Great Film of Wide Appeal Evolved by Patience and Purpose.

"The Four Seasons"—A picture which portrays the many activities  
 —Individual and Social—of the lesser creatures in the  
 World of Nature.

THE old and rather overworked phrase of Shakespeare's describing all the world as a stage, has hitherto been thought of merely with regard to the action and motives of men and women, the lines which follow bearing witness thereto. Anyone, however, who has dipped deeply into natural history and marked the processes underlying the pageant of

well during the mating (and fighting) season. The graceful doe and timid fawn in their native haunts is yet another charming scene. (At the opening of this section, the playing by the orchestra of the Early Morning music from "Peer Gynt" made a most excellent accompaniment.)

### SUMMER'S OPULENCE.

The really humorous pictures of the feeding of the young birds under the eaves (mere receptacles for food with gaping mouths) provide some of the comedy in the Summer section, the wriggling little tadpoles in the stream, and the frolicsome bear-cubs adding more. But there is much more than comedy. Amid the charm of leafy trees, birds and animals are rearing their young with all the solicitude of humans, except for the earlier independence of their progeny. The Arctic bear seems to be the only unhappy actor, for Zoological parks even with streams of fresh water are no satisfying substitute for Northern seas. His diving and slow under-water movements, together with his vigorous shake of the head upon emerging, mark the nearest point to gratification he can achieve. Again our friend the buck appears, and in the place of those hard circles which marked the loss of the antlers of yester-year, is seen the new woolly-like mushroom-shaped growth that will in time developing at the rate of half-an-inch per day, furnish him with adornments for love-making and weapons for combat.



SHED ANTLERS OF THE BUCK DEER.

each succeeding year—may, of each succeeding season—knows that an important part is played by the lesser creation inhabiting wood, land and field.

### TRUTH AND BEAUTY.

It is for the purpose of placing before a larger audience than these scientific folk to whom the beautiful facts of animal life have been known, that a film has been prepared entitled, "The Four Seasons." It was shown privately in London last week by David T. Howells, Limited, and has been acclaimed on all sides not merely as a picture making public the beauty and the truth of nature, but exhibiting the drama of life—its tragedy and its comedy, too—in a form which will prove most attractive to all habitués of the kinema.

### THE STIR OF LIFE.

Spring—Summer—Autumn—Winter, these, the four seasons of the year are the acts of this great nature-pageant which comprises many striking scenes. In the Spring scenes, the frogs croaking in the marshes, the flowers opening upon the trees (a most charming picture of apple blossom), the wood-chuck leaving his winter quarters, and many other subjects are set forth in excellent detail, but the greatest interest of all not merely because of the animal's majestic grace, but because of his future pictorial representation, will be expended upon the buck deer, whom we see shedding the antlers which have served him so

### "PREPARATIONS FOR FAREWELL."

Autumn.

"Whose very being is its going hence

And passage and departure all its theme,"

is marked by almost frenzied activity in the insect, bird and animal world. The bees gathering honey at terrific speed from the everlessening flowers; the caterpillar (not the one which has recently been roughly turned away from the hive by its bee-policemen—or should it be women?) is seen curling a leaf and attaching it with dainty silk threads to the branch to ensure its safety during winter winds, before making its home within; the birds in flight to warmer quarters; the rattlesnake gliding again into the crevices of the rock followed by the young of her kind. The tadpoles of spring, having absorbed their own tails (a hint for mediocre authors) are full-grown and devouring insects with great avidity, after catching them with amazing skill; and the buck, with horns nearly at their full size, but still encased in their mossy cover, browses placidly.

But what will interest observers most in this section are the scenes of the beavers at work. A close-up of the formation of the chisel-like teeth is followed by a scene showing a tree of some 40 feet which has been felled by these tiny creatures merely by incessant nibbling at its bole. Subsequent scenes show them at work removing small branches of about three feet in length for winter food or for repairing dams broken by flood—a really clever performance.

(Continued on page 48.)

# AN ATTRACTION

SOMETHING  
ENTIRELY  
UNIQUE

# OSCAR

MASTERPIECE OF

# LORD ARTHUR

CECIL MANNERING  
OLIVE SLOANE

LONDON  
TRADE  
SHOW



# EXTRAORDINARY!

# WILDE'S

WITH A PLOT  
THAT REALLY  
IS ORIGINAL

WHIMSICAL GENIUS

# SAVILLE'S CRIME

ANDRÉ NOX  
CECIL MORTON YORK

NEW OXFORD  
THEATRE

OXFORD CIRCUS  
FRID-MAY. 19<sup>th</sup> at 3pm



# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent.)

**A Kinema Candidate for Parliament—Glasgow's Invitation Rejected—Civic Father's Caution—News from Aberfoyle—"Buckshee" Tickets for Councillors.**

**S**OME little time ago it was rumoured that Mr. Henry Meiklejohn had been approached to stand as a candidate at the forthcoming general election, but so far I have not heard anything further of a definite character regarding his candidature. There is no doubt that Mr. Meiklejohn—who, by the way, has a big reputation in Glasgow as a letter-to-the-editor scribe—would make a most excellent and valuable member of Parliament if in due course he decided to woo any constituency.

## Napool!

Great regret has been expressed among the members of the Scottish Branch that the invitation given by the Scottish delegate (Mr. James McBride) for the next meeting of the General Council of the C.E.A. to be held at Glasgow was not accepted. There is a feeling among many of our local exhibitors that if one of the big meetings was occasionally held in Scotland it would give a decided fillip to the whole C.E.A. movement, but the majority of delegates appear to enjoy too much a visit to the Big City.

## That Tax.

There has just come into my possession cuttings from a goodly number of our different Scottish Town Councils relative to the Entertainment Tax Abolition campaign, but I regret to find so many of our civic fathers sitting on the fence in other words, moving that no action should be taken. This certainly

seems a very timorous attitude for any of our town councillors to adopt, and is by no means characteristic of the national idea that Scotsmen have always the courage of their convictions.

## Rob Roy.

Very gratifying reports come to hand concerning the big "Rob Roy" film, upon which over a thousand actors and supers will be engaged for some time at beautiful Aberfoyle—thanks to the enterprise of our good friends of the Gaumont. I understand that the filming will duly take place in the heart of the McGregor country, where I understand work is now being commenced on the building of a cottage, a church, and a castle required for filming purposes.

## Kinemas and Councillors.

Should local town councillors receive complimentary tickets for admission to a kinema show if and when run under municipal auspices? This apparently was the question which occasioned a lengthy discussion at a recent meeting of Montrose Town Council. By eleven votes to four it was ultimately decided that all the local civic fathers should receive complimentary tickets for the admission of two persons—the mover of the amendment arguing that if councillors wanted to go to these entertainments they should take it out of their own pockets. "I think the proposal contemptible," he added.

(Continued from page 45.)

## THE WHITE WORLD.

Winter, with more of the strong winds to which Autumn was an introduction. The woodchuck, whom we have seen entering his quarters during Autumn, is evicted to show how soundly asleep he is: shaking, patting, prodding fail to arouse him, only the warmth of a temperate room disturbing his slumbers. The mountain hare, anxious to escape notice, has changed his brown coat for one identical in colour with the snow amongst which he continually dwells: squirrels scurry around to replace food stolen from their store: the few birds left flutter uncomfortably in the snowy air, while on the ponds the ice seriously disconcerts the young water-fowl. What of our friend the buck deer? With the full growth of his antlers, pride displaces the submissiveness that accompanied his domestic life, and he shows himself ready to attack even a benefactor.

## HONEYCOMB AND SNOWFLAKE.

And so passes the year with its many dramas, all forming part of the great nature-drama (one had almost said the miracle-play). But the producers of this film have not been content with scenes from the animal life of the world. Who has not marvelled at the wonderful structure of the honeycomb with its hexagonal cells, a form which mathematicians tell us combines strength, lightness, and economy of space better than any other? The producers show how these cells are formed with the aid of a child's plaything, a pipe and soapy water to produce bubbles. One of the scenes shows the bubbles forming, being put under pressure, until the hexagon is produced. Yet

another exhibits microscope views of snowflakes, more beautiful than jewels.

Without doubt "The Four Seasons" is the most beautiful picture of its kind yet exhibited and will prove a great attraction wherever it is shown. The three years' work of its skilled and patient producers will undoubtedly reap a full reward in the popularity which the picture will achieve.

## MORECAMBE MANAGER'S ENTERPRISE.

Mr. H. R. V. Addenbrocke, the popular and alert general manager of the Morecambe Tower, is one of our best Northern showmen, and his title to this reputation is earned by sheer merit. Last week he surprised the natives by arranging a clever prologue to the big Fox picture, "Shame," in which a representation of a Chinese Feast of Lanterns was featured. The orchestra commenced with some suitable Eastern music, and the stage was then plunged in darkness. Suddenly a row of Chinese lanterns appeared from the blackness, and gradually disappeared. The stage then became bathed in light, with changing colours of blue, green, amber, red and rose pink, until gradually revealing a black curtain drapery decorated with Chinese fans, and the title of the film picked out in letters of 10 feet deep composed of rose-pink flowers. The lights then descended, creating the mystic atmosphere of the East, and the curtains disappeared, revealing the screen completely surrounded by vari-coloured Chinese lanterns, and the screening of the film commenced. This effective scheme materially assisted in the successful presentation of the picture, and the attendance at each performance was most satisfactory.



# THE JUNGLE GODDESS





# The Third Smashing Selis Serial



# PATHE

TAKE PLEASURE IN ANNOUNCING TO EXHIBITORS  
THAT THEY **HAVE ACQUIRED** FROM MESSRS.  
WAINWRIGHT THE TERRIFIC WILD ANIMAL FEATURE

## “THE JUNGLE GODDESS”

A GORGEOUS CHAPTER-PLAY OF THRILLS AND ACTION

STARRING  
**ELINOR FIELD & TRUMAN VAN DYKE**

THIS ASTOUNDING BOX-OFFICE ATTRACTION CONTAINS  
IN ITS FIFTEEN SENSATIONAL EPISODES A SERIES OF  
HAIR-RAISING WILD ANIMAL STUNTS HITHERTO  
UNSURPASSED. **A** MARVELLOUS PRODUCTION IN  
EVERY SENSE IT IS UNDOUBTEDLY THE FINEST

### SELIG SERIAL

OF ALL.



THE **JUNGLE GODDESS**

# WE KNOW

THAT THIS STUPENDOUS ATTRACTION IS A  
**ROCK SURE MONEY-MAKER**  
FOR THE EXHIBITOR.

□ □ □

FOR FIFTEEN FRENZIED WEEKS EVERY SHOWMAN  
CAN PACK HIS HOUSE TO CAPACITY. **"THE JUNGLE  
GODDESS"** IS NOT 'JUST ANOTHER ANIMAL SERIAL'—IT'S  
THE BIGGEST SMASHING SENSATION ON THE SCREEN.

□ □ □

**GET PARTICULARS**

FROM

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# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## Watch Your Step.

Pleasant comedy with amusing studies of American village worthies.

PEOPLE for whom an exhibition of speed provides enthralling moments will find something to their liking in the opening scenes of "Watch Your Step," a comedy-drama, trade shown in London by Goldwyn last week. A car driven by



SCENE FROM "WATCH YOUR STEP."

the hero at 70-80 miles an hour, which ends its career in a ditch, and a pursuing motor-cycle that meets a similar fate, provide these thrills.

Elmer Slocum, who accomplishes the motor-car's destruction, has been warned by his rich father to "watch his step," as a consequence of an imprisonment for speeding, but overtaking a doctor whose car has broken down while he is hastening to a patient, he lifts him on at something over the limit. Hence the pursuit and the wreck. Recovering from his spill, he fights another cop and leaves him for dead, subsequently falling among thieves, who strip him of his raiment, leaving him a rough suit in which to pursue his solitary way.

So far the comedy has run on pleasant but not boisterous lines, the upsetting of the doctor being the only exception. With Elmer's arrival in a little Iowa town, whither he has arrived on the "bumpers," the humour heightens, the homely country-town characters providing comedy by quaint situations and odd interpretation. Helping a baggage man in order to earn money for food, Elmer gets damaged and is taken to the village storekeeper's house, where he helps in the store, and gives his name as James Carr. A love-interest enters here, with the entrance into the shop of Margaret Andrews, the bank manager's daughter, for whom the son of the local undertaker, just back from college, entertains affection. After a fight and an arrest, Elmer's father turns up and the path of true love is rolled smooth again, to the discomfiture of the undertaker's son and the joy of Elmer himself.

This play carries out an announced policy of Goldwyn's that they were going to elevate some of their younger players to star rank, and for their leading actor they have chosen Cullen Landis. This actor is always alert to the possibilities of his character, but there is little of outstanding merit in his performance. Patoy Ruth Miller, as the bank manager's daughter, plays a

smaller part brightly. Bert Woodruff, as Russ Weaver, the village storekeeper, plumber and apothecary, is a participant in a scene which will detonate the laughter of any audience, the incident being one to remember (and chuckle over) for hours. In response to a message he starts off with his plumber's tools to Ty Wilson's, remarking that he expects the latter's tin-bath has sprung another leak. Upon arrival Ty Wilson appears at the door and says, "Shan't want you now; we've got Doctor Farley, and it's a boy."

At the trade show the audience rocked at this with the picture before them of the odd, old man with his carpet bag of plumbing tools appearing quite flabbergasted.

## Smiles Are Trumps.

A thrilling locomotive's race, featuring James Carson.

THERE are many thrills and desperate encounters in "Smiles are Trumps." Shown in the trade in London this week, it is another of the Fox New Star Productions for 1922, and a romance of the railroad adapted from Frank L. Packard's story, "Tempered Steel." It features Maurice Flynn as James Carson, a young paymaster who discovers Slevin (Myles McCarthy), his immediate superior, to be dishonest. He takes vigorous action, but trouble follows, and he is badly battered by the gang who are intrigued by his villainous chief. Carson gives Slevin a thrashing for his treachery, and leaves him as he thinks, for dead.

But Slevin recovers, takes all the money in the safe, and tries to escape in a locomotive. He is followed in another engine



SCENE FROM THE FILM.

by the President of the railroad company, Carson, and the detectives, and the incidents in this pursuit along the railroad are very thrilling. Incidentally, Carson has many hair-breadth escapes from death, and these "hair-raising stunts" must certainly have called for considerable ability as an athlete.

The end comes with Slevin and his associates being brought to book, largely through the instrumentality of Carson, who is married to the railroad president's daughter.

## FILM REVIEWS OF THE WEEK—Continued.

### The Unknown Wife.

Slight story of released convict—not very convincingly told.

THE plot of "The Unknown Wife," which F.B.O. trade showed in London this week, is one that can be told in very few words. A released convict, endeavouring to run straight, gets a job, falls in love with a girl clerk and marries,



SCENE FROM "THE UNKNOWN WIFE."

but meets with ill-success in employment, and is continually being tempted by old associates to resume his former life. The anxieties of the wife form the chief thread through the story.

Apart from this there is not much to say. Miss Edith Roberts is the chief figure and the best performer, having occasions on which she has to interpret the sweetness of a devoted daughter and the anxieties and apprehensions following upon a discovery of her husband's past and associates.

As an instance of lack of attention to detail, one of the associates, endeavouring to attract the released convict by whistling with his fingers, does it in a manner which would produce no sound at all. The sub-titles at times are distinctly sloppy.

### White Oak.

Well-sustained story of frontier events with love-interest and wagon-train fight.

"WHITE OAK," a W. S. Hart production, with the producer in the leading part, was trade shown in London this week by Famous-Lasky. It is a frontier story with a gambler as its hero and a desperate fight between a lagged caravan and a troop of Red Indians as its chief incident.

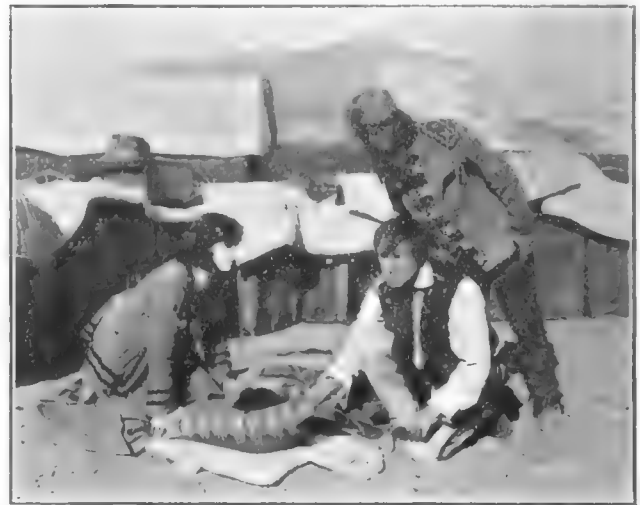
The story begins with a river scene and the jumping into the river from a steamboat of Rose, Oak Miller's sister, in her attempt to escape the clutches of Mark Granger, who has endeavoured to entice her into an illicit association with him. Oak determines to avenge this when it comes to his knowledge, and searches the boat for him unsuccessfully.

Some time later the gambler meets Barbara, who is nursing his sick sister, and the two rapidly draw together, much to the annoyance of Barbara's step-father, who "prays on his knees on Sunday and on the rest of the community all the week." Two strangers are here introduced gambling with Oak, and Barbara's big black dog begins to play an important part. The old step-father makes advances to Barbara and is next found dead, and, Barbara having disappeared, the community look upon her as the murderer. In order to divert suspicion from

her, Oak robs the old man's bank and leaves his revolver behind, with the result that he is arrested and imprisoned. A touching little scene just previous to this shows Oak and an Indian attendant at the grave of the dead sister.

Barbara has meanwhile gone away with the wagon train with the two strangers, one of whom is her brother, and the other, unrecognised by her, is Granger. They are attacked by Indians, and the brother, endeavouring to crawl out for help, is shot by Granger. Barbara sends out her black hound, who takes a message to Oak Miller and assists him to escape from prison by burrowing down to the hole which Oak is making. After some amazing adventures Oak, guided by the dog, reaches the laager, and by creating the impression that a large force is relieving the surrounded camp, secures the withdrawal of the Indians. Granger is discovered as having shot Barbara's brother, a captured chief recognises him as the betrayer of his girl and slays him with a knife, and Oak and Barbara are reunited.

Of the actors, W. S. Hart, as Oak Miller, is vigorous, showing the steadfastness and determination of the character, while Volva Vale, as Barbara, has a pretty way which helps the attractiveness



SCENE FROM "WHITE OAK."

of her part. The big black hound has an important part, and its intelligent movements will appeal to the public. The story is well sustained and some of the settings most picturesque.

### A Poor Relation.

Will Rogers stars in Goldwyn production of famous stage play.

LAUGHTER and tears are happily intermingled in the film version of "A Poor Relation," a Goldwyn Production shown to the trade at the Shaftesbury Pavilion this week. The story, by Edward E. Kidder, is one of the most popular comedies ever written, and the play has been successfully performed for the past 31 years. There are many pathetic touches in the story, and the impersonation of Noah Vale, "The Poor Relation," by Will Rogers, is truly wonderful acting. It is just one of those parts for which this well-known film star is well fitted; in fact, it is probably his greatest triumph.

Noah Vale, a shabby, lovable old inventor, shares a tiny attic with two orphan children he has picked up in the street and befriended. Noah's ambition is in an invention he has slaved on night and day to perfect, and in the meantime he tries to keep Rip and Patch, the little children, and himself in clothes and food by peddling books from door to door. We see Noah and the two little children, with Scallops, a girl neighbour,

**FILM REVIEWS OF THE WEEK—Continued.**

suffering the pangs of hunger and cold. Noah appeals to a rich relative, Mr. Fay, to finance his invention, but just when he is about to show the model to the rich relation he finds it has been stolen. The thief was Sterret, Fay's partner, who thought there was a fortune in it, but the model is proved to be worthless.

The outlook is very black for Noah and the children, but, through the assistance of Johnny Smith, the late secretary to Fay, who was courting the latter's daughter, Noah gets a job on a newspaper and earns sufficient to keep himself and the children in comfort. Johnny Smith, despite the father's opposition, marries his sweetheart, and the end comes on the best orthodox lines.

Distinct features of the screen version are the witty epigrams and sub-titles which accompany the pictures, many of which



SCENE FROM "A POOR RELATION."

were written by Mr. Will Rogers himself. The acting of the children also reaches a very high standard, and the film is sure to be well received.

**Ideal's Short Features.**

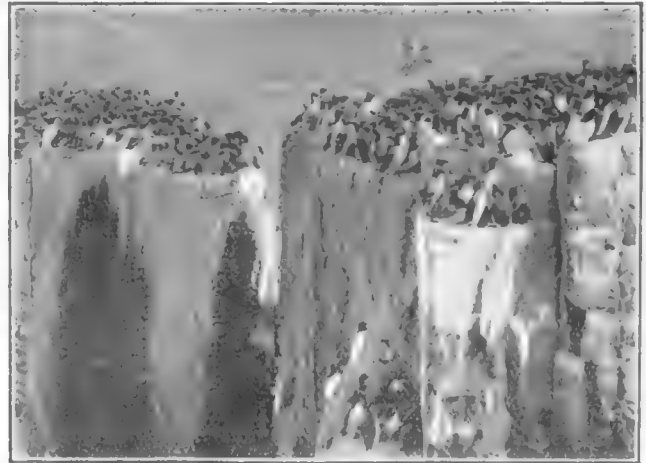
**Wonderful scenes of bird life and pictures of British characters.**

**O**F the short features being shown by Ideal Films, Ltd., "Wonderful Nature," giving beautiful studies of the habits of bird and insect life, will surely prove one of the most in demand. The film was shown to the trade in London this week, and the popularity which is in store for it was foreshadowed by the loud applause which greeted it.

Before the pictures were put on the screen there was just a little speech-making, during which the audience learned of the extraordinary methods pursued by Mr. Oliver G. Pike, F.Z.S., F.R.P.S., in his great task of taking them. On one occasion, he said, he watched five days for the opportunity of photographing a butterfly emerging from the chrysalis. On the afternoon of the fifth he went indoors to get a cup of tea. He was away only five minutes, but when he came out there was the butterfly calmly sitting on the chrysalis. He also lived for days in a hut amid the snow of the Welsh mountains, and his only diet was bacon and turnips. But his patience has been rewarded with the most remarkable set of pictures of bird and insect life ever shown. All were taken in the British Isles and are splendid examples of photographic work.

Mr. Pike pointed out that in the past he had been disappointed by the poor response made to his efforts by the film industry.

But it is safe to say that no kinema can afford to turn down the series shown this week. Mr. Pike had to select many strange hiding places, one representing a goat, and on occasions his work certainly entailed considerable risk of injury. The "private



SCENE FROM "WONDERFUL NATURE."

life" of many birds was shown, and their habits must have been a revelation to the audience.

Another of the series shown at the same time was "Our Own People," a patriotic film depicting British characters. It was produced by Captain John Betts, under the auspices of the British Legion in connection with Earl Haig's appeal for ex-service men, and the profits of the picture will be set aside for the British Legion. It is a very fine series and well worth the trouble taken to produce. Representatives of every sphere of activity are shown, from a judge to a footballer, and a peer to the pearly easter king of Hoxton.

Among the pictures shown are those of Mr. Justice Darling, the Marquess of Salisbury, Sir Oliver Lodge, the scientist, Sir Charles Madden, Bart., G.C.B., the Admiral, Mr. Rudyard Kipling, the novelist, Arthur Grimsdell, captain of Tottenham Hotspur F.C., and Tom Webster, the cartoonist, at work.

**For the Other's Sake.**

**A story of old Russia telling how a girl student was drawn into the Nihilist web, and the outcome.**

**"FOR THE OTHER'S SAKE"** is an Italian production which tells in a series of highly dramatic situations a story of Russia in the old days when a dissatisfied populace was for ever plotting against the system of bureaucratic government then in vogue. The picture was shown to the London trade at the Shaftesbury Pavilion last week by B.E.F.

No one can complain of lack of incident in the story. Its action is quick-moving from start to finish, and the acting is well in accord with its requirements. Throughout it is full-blooded melodrama of a somewhat familiar type, but unlike many offerings of a similar kind it is far more convincing both in presentation and development.

Briefly the story tells how a young girl student, who is a member of a secret society, is voted to encompass the death of a prominent politician. She achieves her purpose, and escapes. Her guilt is shouldered by a fellow student who is in love with her. He has to flee for his life, and is absent for a period of eight years. During that time the girl marries the Public Prosecutor. The student returns and is recognised. The woman tries to help him to escape, but is frustrated: he is caught by the police and placed on trial. The woman has a fatal heart

## FILM REVIEWS OF THE WEEK—Continued.

attack, and at the moment when her former lover was about to be sentenced to death, realising her end is near, she confesses to the crime, and the man is free.

Although the finale is again a tragic one—as in other B.E.F.



SCENE FROM "FOR THE OTHER'S SAKE."

films recently reviewed in these columns—the sharp edge is somewhat taken off by the happy and spontaneous action of a child. The woman has ceased to breathe, but not understanding the little one tip-toes up to the bed, and as someone enters the room she puts her finger to her lips to enjoin silence. "Ssh! Mummy is asleep," is all she says, and then follows the curtain.

"For the Other's Sake" is a well-acted, well-produced play, and the presence of the child throughout tends to lighten the tensity of the heavier scenes. It should prove a popular offering with audiences which enjoy a film in which the action is rapid and the development of the theme upon strong lines.

### Winning with Wits.

A clever Fox production, showing a phantom at a fortune-teller's.

"WINNING WITH WITS," a Fox New-Star Production, shown in London last week, is a remarkable photoplay, not the least interesting pictures being those showing a seance at the residence of a secess. This is very well done, with Oriental settings, and a clever picturisation of a phantom. The piece features Barbara Bedford and William Scott.

Mary Sudan (Barbara Bedford), alert to realise the ambition of her life in the theatrical world, receives news of her father's imprisonment a few minutes before she is due to make her debut as a prima donna. Although overwhelmed with grief, Mary, agrees to fulfil her engagement and, following an instantaneous success, speeds to her father's side.

She then learns how her father has been the victim of treachery by Corday (Harry S. Northrup), the senior partner in her father's firm, and resolves on vindication of his innocence. She poses as a widow, and tells Corday that she wants to invest money in the concern. She becomes a director and cunningly ingratiates herself into the confidences of the man she is out to ruin. Finally she pretends to agree to elope with Corday, but secreting herself in the office, watches him empty the safe of a huge sum of money. There is a dramatic moment when King (William Scott) a co-director, enters the office just as Corday is leaving, and the latter accuses King of taking the money from

the safe, but Mary, who had seen all, reveals the facts. There is a revolver scene, with lively struggles for possession of the weapon. Corday manages to get out of the room—only to fall into the hands of detectives.

Her father's name cleared, Mary agrees to King's suggestion that they shall spend their honeymoon with him, and all are united in happiness—surely an ending after the kinema-goer's own heart.



SCENE FROM "WINNING WITH WITS."

## SUCCESSFUL CLAIM FOR COMMISSION.

IN the case of Tavit v. Magnier, heard on Thursday last before Mr. Justice Avory in the King's Bench Division, Jaques Tavit, of Bury New Road, Higher Broughton, claimed commission on the sale of a film of Old Testament scenes, which defendant sold for £12,000 to the Astra Film Co.

Mr. Jowitt, K.C., for plaintiff, said an enterprising group of persons in Paris filmed 22 episodes from the Old Testament.

Defendant, a Frenchman, had an option of securing the English rights for £10,000, and he asked a friend named Mainon to join him as co-adventurers in trying to find a purchaser for £12,000. They were to share the £2,000 profit equally.

Mainon communicated with Tavit, and asked him to find a purchaser in England, on the terms that Tavit was to have whatever he could get above £12,000. Plaintiff introduced the film to Mr. Wilcox, for the Astra Film Co., and quoted £13,000 as the price. Magnier and Mainon came over from Paris and showed Wilcox the film.

Tavit, having effected the introduction, was not present, and instead of quoting £13,000, which would have ensured plaintiff's commission of £1,000, defendant quoted £12,000 to Wilcox, and Wilcox agreed to purchase at that price.

The defence was that plaintiff was not employed by defendant, but by Mainon, who was merely defendant's agent, and had no authority to employ plaintiff.

His lordship held that plaintiff was entitled to £500 remuneration for the introduction, and entered judgment accordingly, with costs.

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PUNCHES.

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AT THE  
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On FRIDAY MAY 12, 1922,  
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# IF WOMEN ONLY KNEW

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LONDON -	May 9 <sup>th</sup>	Shaftesbury Pavilion,	11·0 AM
MANCHESTER -	May 10 <sup>th</sup>	Kinema Exchange,	11·0 AM
LIVERPOOL -	May 11 <sup>th</sup>	Futurist Theatre, Lime St.	11·0 AM
BIRMINGHAM -	May 14 <sup>th</sup> (Sunday)	Scala, Smallbrook St.	3·30 PM
LEEDS -	May 17 <sup>th</sup>	Cinema Exchange,	2·15 PM
GLASGOW -	May 23 <sup>rd</sup>	La Scala, Sauchiehall St.	11·0 AM
NEWCASTLE -	May 25 <sup>th</sup>	Stoll Theatre,	11·15 AM
CARDIFF -	June 2 <sup>nd</sup>	Kinema Exchange	3·0 PM

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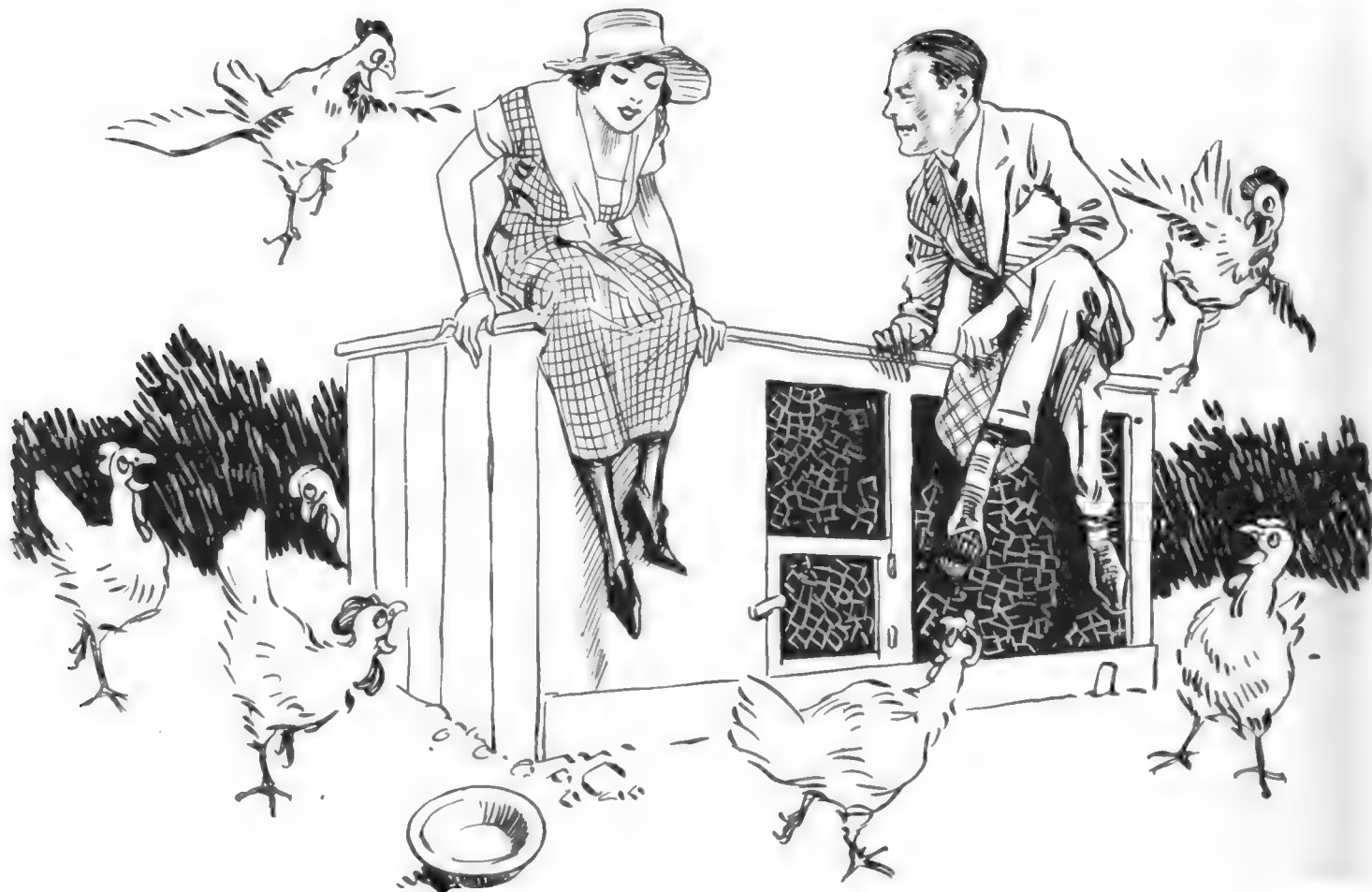
THEMSELVES,-  
THEIR MEN,-  
THEIR CHILDREN.

HOW TO GAIN A MANS LOVE,-  
HOW TO LOSE IT,-  
THE POWER GIVEN THEM  
TO MAKE OR MAR MEN,-  
WHY THEY UNCONSCIOUSLY  
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HOW TO TELL GOOD FROM BAD,-  
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*The Chicken in the Case*



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# GLEANINGS FROM THE WEST.

(By our Bristol Correspondent.)

## More Bristol Changes—Taunton's Mayor and Sacred Films—Bath Assembly Rooms for Sale—Kinema Manager's Sudden Death—Items of Interest.

**C**HANGES seem the rule in Bristol just at present. Another new manager has been appointed to the Castle Street house in succession to Mr. P. Martin Jones, who only came to Bristol in February last. The new appointment is that of Mr. W. Johns, who for the last couple of years has had control of the Park Hall in East Bristol, and previous to that of the Globe. Well known, and popular with trade and public alike, Mr. Johns should prove a very successful manager for the city house. The management of the Park, vacated by Mr. Johns, has been accepted by Mr. H. W. Froude, who until the early part of this year had charge of Castle Street, so that the various moves have resulted in these two houses changing over managers.

### From Kinema to Liner.

The changes now taking place are not reserved to managerial circles only, but are spreading downwards to the staffs. The musical director of Castle Street, Capt. Riego, is leaving that house, and several other kinema musicians, including Malcolm Young, E. Miller, and A. S. Froude, all well-known picture house players, have accepted positions with one of the great shipping companies as members of the bands provided on the great liners.

### Taunton's Mayor and Sacred Films.

In granting Mr. A. Hope Parker, of the Exchange Picture House, Taunton, permission to show "Christus" on Good Friday, the Mayor, as chairman of the Bench, said they would like to point out that they would have to refuse all applications to show films other than those sacred in character on days such as Good Friday. In Mr. Parker's case the subject was undoubtedly sacred, and they wished that other picture house proprietors could see their way to show similar films. The Mayor also intimated that in future 14 days' notice would have to be given in the case of kinema applications, except in the case of special applications, of which the Bench reserved the right to decide whether they should be made or not. For other licences, seven days' notice is sufficient.

### Bristol C.E.A. Abandons April Meeting.

Bristol members of the C.E.A. decided not to hold a meeting in April, but to carry over any business to the May meeting, which will take place on the 16th. This will mean rather a long agenda, as several matters were postponed from the March meeting, and in addition to these consideration of the new contracts will also come before the meeting.

### Bath Assembly Rooms for Sale.

This month will see the sale by auction of the Bath Assembly Rooms, including the Library of Vision, the picture theatre attached to the building, which has been run by Messrs. Hanser and Lewis, two Cardiff gentlemen.

### Theatre de Luxe Reopened.

"Tiny" Richardson had a good start off with the reopening of the Theatre de Luxe, Gloucester. The Mayor, High Sheriff, and many members of the City Council, as well as a number

of prominent citizens, were present at the opening performance, and were afterwards entertained to luncheon by the directors of the theatre.

### Kinema Manager's Sudden Death.

It is with great regret that I have to record the death of Mr. James Tipton, formerly manager of the Regent Picture House, Weston-Super-Mare, which occurred suddenly at Taunton. The deceased gentleman returned home on Sunday evening, and was taken ill and died within ten minutes. According to the medical evidence death was due to congestion of the lungs and heart failure. Before entering the kinema business, Mr. Tipton, who was 74 years of age, had been a schoolmaster for a long period. He was a fine speaker, and in pre-war days did a lot of work for the National Liberal Federation; he was also a local preacher, connected with the Wesleyans.

### Big Show at Colston Hall.

Starting on May 8, Messrs. Duck, Son and Pinker have arranged a fortnight's run of "The Queen of Sheba" at the Colston Hall. In addition to the film there will also be the English Ballet from the London Coliseum, with Alfred Haines and Nina Warburton in the leading parts, and a full symphony orchestra of from 35 to 40 players.

### Successful Show of "Æsop's Fables."

Mr. Fligelstone, of Servall's Exclusives, had a very successful show of "Æsop's Fables" at the Queen's, Bristol, on Friday last. Quite a number of exhibitors were present, and the subjects were very well received. Mr. A. G. Granger and Mr. T. Fligelstone, as well as Mr. Black, the local representative of the firm, were present at the show.

### Items of Interest.

The Cinedrome, Torquay, which was purchased recently by Mr. R. Couday, of Plymouth, is being renovated and redecorated, and will be reopened in a couple of weeks' time under the management of Mr. G. L. Bryant, of London.

I hear that "Billie" Barlett, a former well-known Bristol exhibitor and renting representative, who left the business last year to take up farming, is likely to return to the industry shortly.

A kinema licence has been granted to the Royal Theatre and Opera House, Torquay, and it is probable that in the future pictures will form a staple part of the fare provided at this house.

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The latest edition of the "Topical Budget" contains the only kinematograph record to reach this country of how General Smuts quelled the Red Revolution on the Rand.

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A notable addition to the Lasky studio stock company has been made by Jesse L. Lasky, who announces the signing of George Fawcett, one of the best-known character actors on the screen, to a year's contract to play in Paramount pictures.

# A LORD MAYOR WORTH HAVING.

## Pleasing Social Function at Leeds.

### OVER £3,500 FOR GOOD CAUSES FROM LEEDS KINEMA CARNIVALS

**I**N order to show his appreciation of the work of the members of the Committee of the Yorkshire Kinema Carnivals of 1920 and 1922, Mr. Arthur Cunningham, the president of the Committee, gave a complimentary dinner at the Guildford Hotel, Leeds, last week, and had among his guests the Lord Mayor of Leeds (Mr. W. Hodgson). The function was a striking success, and the Chief Magistrate of the city showed plainly what a close regard he has for the industry.

#### "From the Boys."

The toast list was opened by Mr. Saul Harrison, who proposed "The President" and, in handing to Mr. Cunningham a handsome silver cigarette box (engraved "From the Boys of Your Committee"), said the dinner coincided, appropriately enough, with Mr. Cunningham's birthday. The gift they had presented was just a little tribute in silver, which would have been in gold, "but unfortunately the trade depression . . . ." (Laughter.) He hoped the Lord Mayor would remember the heavy taxation the trade was bearing, and would recall in time to come how it had prevented their presentation running to gold. (Laughter.)

Mr. Harrison eulogised the work of Mr. Cunningham for the trade, for charity, and for his fellow-members. He was one of the pioneers of the industry and had succeeded in all branches of it. He had even been a producer—something taken, he thought, on the sands somewhere. (Laughter.) It was a very good comedy, however. (A Voice: It was not a comedy; it was a drama.) "Well," continued Mr. Harrison, "perhaps it was a drama, but I laughed very heartily at it." (Laughter.) Mr. Harrison went on to refer to the part played by Mr. Cunningham in the success of the two carnivals at Leeds, and added that Mr. J. C. Graham, who attended the 1922 function, said in all his experience he had seen nothing to equal it.

#### The Right Man—Gets the Right Men.

Mr. Frank D. Sunderland, supporting the toast, said in the kinema trade in Leeds, when there was work for charity afoot or a chairman was wanted, the call was for Arthur Cunningham. He knew how to get the right men at work. His work always got there, and he thought the Lord Mayor of Leeds ought to be very thankful that Mr. Cunningham played the part he did in connection with the 1922 Carnival in aid of Princess Mary's Infirmary Ward Fund. He had to take the reins, and the success of the event was largely due to his work. He paid a pleasing tribute to Mr. Cunningham's business ability—the outcome of 16 or 17 years' association—and in conclusion referred to the splendid work he did in the training of wounded soldiers as operators. Some had even become managers.

#### Big Sums for Charity.

Mr. Hubert Isaacs having also supported the toast, Mr. Cunningham, who was most cordially received, expressed his thanks for the sentiments expressed, referred to the fact that the 1920 Carnival raised £2,200 for the Infirmary, and announced that the 1922 Carnival would produce £1,360 for the Princess Mary Fund. He was delighted with the work put in by the kinema trade, which contained wonderful workers and organisers. He went on to speak of the progress made by the industry in

this country during the last ten years, and said that during the next five years it would take front rank among the industries of the nation. He had been glad to do what he could in the trade for the charities of Leeds, and he hoped that other trades would follow their lead.

Mr. E. Agnew proposed the toast of "The Kinema Industry" and Mr. J. Cloughton suitably responded.

#### Another Function Coming.

The toast of "The Corporation and City of Leeds" was given by Mr. Kaye Aspinall, and the Lord Mayor of Leeds, in response, thanked the speaker for his tribute, and added that he was deeply grateful for the assistance given by the kinema trade both to the Infirmary and the Princess Mary Infirmary Ward Fund. They had achieved more than they had aspired to achieve, for they would be able to build and entirely equip the ward. Thus he was able to say to Her Majesty the Queen on the wedding day, "Leeds will provide for all time for the infant life of the city." That was because the kinema industry had come to their assistance and would finally enable them to hand over to Princess Mary a cheque for more than the amount expected. He had letters repeatedly from Buckingham Palace asking how the fund was progressing, and the result was highly gratifying.

On the evening of the Carnival, it would be remembered, he received a telegram from Buckingham Palace wishing the event success. The Lord Mayor went on to remind those present of the needs of the Thorp Arch Home for Children, near Leeds, and Mr. Cunningham stated that the trade would arrange some function in support of this institution by way of recognition of the Lord Mayor's kindly interest in the trade.

Before a very happy evening came to a conclusion the Lord Mayor humorously remarked that he was once contemplating opposing Mr. Cunningham as a rival candidate for municipal honours in one of the Leeds wards, "but," said the Lord Mayor, "I withdrew. He built a picture house in the ward and gave them all free seats for three weeks. (Laughter.) I didn't oppose him, I hadn't a picture house. It was a good job. He romped home!" He ought to go back to the Leeds City Council chamber. He had push and power enough to succeed in Parliament.

One of the features of the Kinema Club Carnival at the Hotel Cecil last week was the Balloon Dance, in which Harold Lloyd balloons were distributed to each fair dancer, who attached one to her left ankle, and the W. & F. Film Service presented a cheque for £10 10s. to be awarded to the couple who completed the dance without getting their balloon destroyed. Either owing to the skill of the dancers, or to the huge crowd taking part, it was found impracticable to continue until only one balloon remained, so the competition was converted into a spot dance.

The Gaumont Company, Ltd., has acquired the film adaptation of Sir J. M. Barrie's famous novel and play, "The Little Minister," in which Betty Compton is featured. It will be put out as a Gaumont special.



# "THE BOHEMIAN GIRL"

**Secured by Astra National Productions, Limited—Record Sum Paid for Great British Production by New Company—First Purchase of a Number of Big Super Productions.**

**T**HE greatest curiosity has been experienced in the trade during the past few weeks as to which company would secure the great English super-production, "The Bohemian Girl," which, as every reader of this journal knows, is the successor to "Carnival," and we are now able to state that the exclusive rights for the United Kingdom have been secured by Astra National Productions, the controlling directors of which are Herbert S. Wilcox, Charles Wilcox, F. E. Smith, and P. Feele.

When I called upon Mr. Herbert Wilcox this week and heard from him that his company had succeeded in purchasing this splendid British production in the face of formidable opposition, I was exceedingly interested to hear that a new company had been formed, which Mr. Wilcox was careful to point out had nothing whatever to do with Astra Films, Ltd.

## A Great Cast.

At the luncheon which the Alliance Film Co. gave to the Press and some of the leading renters a week or two back, Mr. Harley Knoles, the producer of this big British picture, informed us that he had devoted six years of thought to the making of the film, for it was his idea that it could be made one of the most beautiful romances of the screen. The production features what is probably the greatest cast ever seen in a British-made photoplay—Gladys Cooper, Ellen Terry, Constance Collier, Aubrey Smith, Ivor Novello, and Henry Vibart, has taken many months to prepare, and is not only lavishly produced, but its conception is so wonderful that it is safe to predict that "The Bohemian Girl" can claim to be the finest made British photoplay yet produced. Harley Knoles who, as is well-known, produced "Carnival," has excelled himself in this film, and competition has been exceedingly keen to secure what is generally recognised to be a great money-maker.

## THE MYSTERIOUS ART.

### Was Oscar Wilde "Pulling our Legs"?

**T**HE widespread belief in palmistry, especially since the war, due to an increasing desire on the part of the public to know—it doesn't matter what so long as it is "wropt in mystery"—is a subject that has hitherto escaped the attention of film producers who like to give the public pictures of topical interest.

Almost everybody has a secret or open liking for, or belief in, palmistry. Many visit the palmist parlours for advice on business proposals, and some very highly placed are not above consulting the wise woman who, in some secluded street, east, west, north or south, gives advice, warnings, hopes, and promises to her clients.

Many years ago Oscar Wilde wrote a strange story, a mixture of tragedy and comedy, undoubtedly designed to interest those

### Six Months' West End Run Offered.

Mr. Herbert Wilcox informed me that this is but the first of a number of big super-productions that his new company will exploit. "The new company has been formed to purchase big films of any nationality," said he. "I am convinced that Astra National Productions, Ltd., have secured not only the greatest British photoplay ever made, but a film that is fit to rank with the world's finest production." As soon as the news leaked out that Astra's had secured "The Bohemian Girl," an immediate offer was made for a six months' run at a West End theatre, which Mr. Wilcox informed me had not been accepted pending a definite policy of exploitation.

### But all Films for Kinemas as far as Possible.

"There is one thing," said Mr. Wilcox, "I would like to impress upon exhibitors in London and the provinces, that is, that as far as possible 'The Bohemian Girl' and other productions which my company will exploit will all go to the kinemas."

The *personnel* of Astra National Productions is composed of men who thoroughly understand the business. Herbert and Charles Wilcox have been associated with the renting side for years, and have put out a great number of notable successes. They have the experience of thoroughly knowing exhibitors' requirements, and with the help of Mr. Smith and Mr. Feele, who will be remembered as having paid a record sum for "Anna, the Adventuress," the Hepworth production, there is little doubt that the new concern has a very happy future.

It is good to know in these days, when so much pessimism is being indulged in, that a British company can pay a record sum for a British-made photoplay, and we heartily congratulate Astra National Productions upon their acumen in purchasing this picture. The London trade show will take place at the Alhambra on Wednesday, May 17, at 11 a.m.—E.W.T.

who believed in palmistry and highly amuse those who didn't. In "Lord Arthur Savile's Crime" he shows how the credulous, accepting the word of a man who professes to distil wisdom and knowledge by looking at people's hands, can be so obsessed by his mysterious power that they will never rest until they have done what he told them they would do. And he wraps it up in such a garment of tragedy that it is not until nearly the close of the story that we awake to the fact that he has been pulling our legs and laughing at us all the time. And then, of course, we laugh too.

That clever story, which holds us to the last line, has now been filmed, with what success we shall know at the trade show which is to be held on May 19. That a story which is based upon palmistry, and an amusing story, too, will interest the millions who love, secretly or openly, the gentle pastime of fortune-telling goes without saying. There is nothing in the world the public love more than mystery, especially when it is well-veiled. The story of "Lord Arthur Savile's Crime" is the quint-essence of quaint mystery.



B. E.  
pres.  
**HER HUBBARD  
WILSON**  
Featuring  
Fernanda  
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# NORTHERN BRANCH MEETING OF C.E.A.

## Musicians and the Unemployment Act—Insurance Claims and Refunds—The Tax Abolition Campaign—New Additions to the Cinematograph Act.

**T**HE question of the insurance of musicians against unemployment was discussed at a meeting of the Northern Branch of the C.E.A. held last week at Newcastle, Mr. J. S. Snell (Gateshead) in the chair.

Mr. Alfred Smith, secretary, reporting on the Unemployment Act, stated that so far as the musicians were concerned the position was that 36 hours could be taken as representing a working week, and that meant that if a man was being paid £4 for a week of 24 hours he was being paid at the rate of £6 a week of 36 hours, and therefore did not come within the scope of the Act. For the purposes of the Act musicians were not regarded as workmen, and only came within its provisions if they were not earning more than at the rate of £250 a year on the basis indicated. Putting the point into actual figures it meant that a man in receipt of £3 4s. 2d. per week of 24 hours was being paid at the rate of £250 0s. 8d. a year on the basis of 36 hours in the week, and therefore need not be insured.

Mr. Watson Young (Gateshead) remarked that anyone at the minimum would have to be insured.

The Chairman replied in the affirmative, and the Secretary added that a man had increased the wages of his musicians by 1s. per week to put them outside the scope of the Act. Not much was saved financially by that course, but it had proved a tremendous saving in trouble and worry.

### Insurance Act and Refunds.

Mr. Dixon Scott (Prudhoe) said that as the result of a recent visit from an inspector he had had a claim for insurance for a cleaner who had not been insured because a previous inspector held that she ought not to be. The amount claimed was £5. The same inspection revealed that the sum of £8 had been paid under the mistaken directions of another inspector, which the speaker was entitled to have refunded. He had had several letters demanding the payment of the £5 claimed by the inspector, to which he replied on each occasion that he would pay the amount when the £8 he was entitled to was refunded. He advised all members who had been paying insurance for their

musicians needlessly to claim a refund of the money as they were entitled to do.

### Tax Abolition Activities.

Mr. Dixon Scott reported upon the opinions gained from North Country M.P.'s by the Northern delegation in their lobbying campaign at the House of Commons on the question of the abolition of the Entertainment Tax.

It was announced that Mr. Wm. Walker, a Newcastle renter, had sent to the secretary a cheque for five guineas towards the expenses of the Entertainments Tax Abolition Committee.

### Executive and Cinematograph Act.

The Secretary reported that the new regulations proposed by the Home Office as additions to the Cinematograph Act, and sent to the branches for their consideration and observation, had been carefully considered by the Executive Committee, and certain amendments had been drawn up to be forwarded to the General Council.

The Chairman said that very radical changes had been suggested by the Executive, as they considered the regulations as drafted by the Home Office were a positive danger to the industry. If the regulations were to be adopted as drafted a very large percentage of kinemas would be ruled out of existence.

The Secretary stated that the committee had also suggested an addition as well to the effect that the present method of compelling exhibitors to apply for the renewal of their licences in the ordinary police courts be abandoned, except in cases where the licence had had some complaint made against it.

The Chairman said there was nothing more distasteful to him and to the exhibitors generally than to have to appear amongst the drunks and disorderlies to ask for permission to carry on their legitimate business for another year. (Hear, hear.)

The report of the Executive Committee on the regulations was adopted and ordered to be forwarded to the General Council.

## THREE MEN AND A SAFE.

### Accused Men Charged.

**T**HERE was a sequel to the sensational safe robbery from the house of a kinema proprietor at Ashington, Northumberland, when Raleigh Abrahams, alias Gordon Ray, Arthur Clarence Hunt, both of Newcastle, described as "theatricals," and Richard Alfred Simmons, Wilkins Green, London, a chauffeur, were charged at Morpeth Police Court on April 26 with breaking into the dwelling-house of Joseph Lamb, and stealing £5,673 in money on April 19, 1922.

Evidence of arrest only was given, and the accused men were remanded for a week, bail being refused.

Superintendent Wight stated that on April 20, in company with Inspector Lennox, of the Newcastle City Police, and other officers of the city and county forces, he saw the accused Simmons at Hale's Garage in Newcastle. Simmons approached a car which had been garaged there during the night. He was

asked if that was his car, and he replied that it was. Witness then asked Simmons if he had been driving on the previous night, and he replied "Yes." Simmons went to the police station, where he made a statement as to his movements. Later he was charged with having been concerned in the burglary at Ashington. Some time after Simmons sent for witness, who cautioned accused. He made a statement describing the journey to Ashington, the placing of the safe in the car, and the breaking open of the safe on the road side. His statement implicated three men not in custody. Witness also saw Clarence Hunt at the police station, where he had been detained to have his movements investigated. Witness cautioned him. He made a statement implicating Abrahams, known as Ray. Hunt described how the burglary was planned and the division of the £5,000, in Bank of England notes, at Ray's lodgings in Newcastle about midnight. The money was divided between Clarence Hunt, Ray, and other three men who were wanted. Each got £1,000, as well as a portion of the silver and gold. Later witness saw Abrahams at the Police Station, Newcastle. Witness told him that he was going to take him to Morpeth as being concerned in the burglary at Ashington, and he replied "Right."

# A GREAT PARAMOUNT PICTURE.



SCENES FROM "PETER IBBETSON," WHICH IS TO BE SHOWN AT THE NEW GALLERY KINEMA ON TUESDAY NEXT.

# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

## Censorship Conference Representation—Operators' Agreement and Variation— Kinema Licensee Fined—Exhibiting Company's Affairs.

**M**R. RIFSON, of North Shields, has been indisposed for some time, but has now recovered. An active member of the Northern Branch of the C.E.A., he has been considerably missed by his colleagues, who were not backward in expressing their pleasure at his return when he put in an appearance at the branch meeting last week.

### Film Censorship.

Mr. F. W. Morrison has been delegated by the Northern Branch of the C.E.A. to represent them at a conference to be held in London to consider the new additions of the London County Council with reference to the censorship of films, which has been called by the London and Home Counties Branch of the Association. As Mr. Morrison was to be in the Metropolis at the time of the conference, his branch thought that he might as well represent them and thus kill two birds with one stone.

### Operators' Wages.

The Northern Branch of the C.E.A. having arrived at an amicable settlement with the musicians in regard to reductions of salaries, there is a feeling among some of the members that the time is opportune for a revision of the wages of the operators. In accordance with the terms of the last settlement arrived at through the Conciliation Board, three months' notice is required to terminate the agreement. At the meeting of the Northern C.E.A. Branch last week Mr. Watson Young, Gateshead, gave notice that at the next meeting of the branch he would move that the question of giving the operators three months' notice of their intention to vary the agreement be considered. The present minimum of the operators is £4 5s. 6d.

### Fox Films.

Mr. W. W. Jay, from the London office of the Fox Film Co., is at present in the territory looking after the super-productions, "The Queen of Sheba" and "Over the Hill," both of which are doing large business.

### General Manager's Visit.

Mr. M. Goldman, the general manager of Famous Lasky, paid a visit to the Northern District last week, where he met the Brothers Collins, the heads of the business in this area, and the manager, Mr. J. G. Middleton. One of the latest pictures of this house, which is causing a considerable amount of interest, is "A Fool's Paradise." For "The Sheik" a good many bookings have been fixed up.

## RUMOUR THAT THE NEW GALLERY KINEMA IS TO BE REBUILT.

**A** REPORT has been current in London this week to the effect that a super-kinema, restaurant, tea lounge, winter garden and ballroom was to be erected on the site now occupied by the New Gallery Kinema, Regent Street, London, and adjacent property.

Realising the magnificence of such a site (the square bounded by Vigo Street, Savile Row, Heddon Street and Regent Street, having an area of about 10,000 square yards), the FILM RENTER made inquiries in various directions, but was unable to obtain either confirmation or denial of the report, which mentioned £400,000 as the probable cost and the capacity of the kinema as 3,000.

### Police Objections.

Before the Gateshead county magistrates, last week, there were several applications for the renewal of kinema licences granted temporarily in January on condition that required alterations were carried out within three months. The renewal of the licence of the Gem, Winlaton, was objected to by Supt. Gargate on the ground that the building had not been renovated as required, and on the previous Tuesday, when he visited the place, it was in a filthy condition. He raised the same objection to the Picturedrome, High Spen, which, however, was not so dirty as the Winlaton kinema. Temporary licences for a month were granted to enable the requirements of the police to be met. The following kinemas, at which the necessary alterations had been carried out, were licensed for the remainder of the year: Picture House, High Spen; Bijou, Swalwell; Crown, Pelaw; and Palace, Blackhall Mill.

### Kinema Licensee Fined.

A fine of £10 was imposed by the Gateshead borough magistrates last week on George F. Hill, the licensee of the Scala Picture Theatre, Gateshead, who was summoned for having allowed persons to remain in the gangways of the theatre. It was stated that 76 persons, including two women with babies in their arms, were found standing in the pit gangways. For the defence it was stated that the people were only waiting until those who were leaving had vacated their seats.

### Kinema Creditors.

Last week a meeting of the creditors of the Wheatley Hill Company, Ltd., kinema proprietors, the Palace, Wheatley Hill (in voluntary liquidation) was held at the offices of Messrs. H. J. Armstrong and Company, Emerson Chambers, Newcastle. Mr. H. J. Armstrong, liquidator, stated that the company was formed in 1919. The share capital amounted to £7,300, all shares being issued as fully paid up. Up to November, 1920, there had been a profit of £92, but since then a loss of £2,059 had been made. The position of affairs was disappointing. Apart from claims of shareholders, there was a deficiency of £1,202 17s. 7d. Liabilities aggregated £1,381 2s. 8d., and assets, after deducting preferential creditors, were £178 5s. 1d. Unmatured bookings had not been included in the statement. It was agreed, on the motion of Mr. Alec Woolf, local secretary to the K.R.S., that Mr. Armstrong continue as liquidator, with a committee of inspection, consisting of Messrs. Alec Woolf, S. Wynbergen, F.B.O., and Percy Lloyd, Pathé's.

### Crown Leases that are Expiring.

There is little doubt, however, that Regent Street as a whole will see many changes during the next nine or ten years, as Crown leases granted for a period of 99 years will be running out, and it will be a condition of any new lease that certain structural alterations must be effected. In the case of the New Gallery and the adjoining buildings, the leases fall in in about two years' time, but the property at the rear is not thereby affected. If and when such alteration takes place it is probable that Mr. Robert Atkinson, the designer of the Regent picture theatre at Brighton, will be responsible for its plans.

Regent Street, it will be remembered, was originally made to provide a roadway from Colton House (the residence of the Prince Regent, which stood where now is the Duke of York's Column and Waterloo Place) to Regent's Park. It was not, however, constructed as designed at its northern end.

# MEANDERINGS IN MOCK MATRIMONY.

## Mary Miles Minter bustles the Comedy in an Entertaining Play.

The story of a girl's methods of choosing a suitable husband makes bright comedy in "Moonlight and Honeysuckle."

**E**XPERIMENTS in matrimony do not usually turn out so well as those which provide the humorous situations in "Moonlight and Honeysuckle," a bright little comedy which Gaumont showed to the trade last week. The play is a screen version of a stage comedy by George Scarborough, and with Mary Miles Minter bearing the brunt and the briskness in her inimitable manner, the film provides a really entertaining hour.

The play opens with a charming setting full of sunlight and flowers in the garden of James E. Baldwin, a large ranch-owner in Arizona, who is being urged to fill a vacant seat in the U.S.A. Senate. He is at first loth, but is persuaded by his only daughter, Judith (Mary Miles Minter), who thinks of the delights for her of a season in Washington. Tod Musgrave, her father's foreman, is sad and somewhat apprehensive of her slipping away from him, however.

### HUSBANDS ON APPRO'.

Arrived in Washington, two lovers press their suit, and Judith, who seems a heartless little flirt with an active brain rather than impressionable heart, at length agrees to take them each on trial for a few days. The moonlight and honeysuckle of the fine old garden (another charming scene) has an atmosphere that Judith realises may be dangerous for her, hence her suggestion of taking her possible husbands "on appro'" with her maid as chaperone. In this she shows herself wiser than her father who, under the lunar and floral influence, finds himself engaged to marry—without a preliminary experiment—a fetching widow in the person of Hortense Langley.

### A BUCKRAM BRONCHO-BUSTER.

The "try-out" for husbands is arranged to take place at Aunt Hallie's little country cottage, and the lovers' visits are to follow each other. Judith has arranged four tests regarding which she must be satisfied: (1) Companionship, (2) Disposition, (3) How does he look when off his dignity? (4) Does he snore? Upon the arrival of the first, Congressman Horatio Hamill, Judith determines to test the horsemanship of which he has boasted, and a scene follows full of horse-riding incident, closing with the lover's ducking in a pool. In this scene Miss Minter distinguishes herself not merely as the clever horsewoman she is known to be, but a performer of horseback stunts, the picking up of the man's hat being quite a finished performance.

### COMPLICATIONS.

Following an evening of absolute boredom listening to the reading of a Congress speech, the morrow brings all sorts of complications. Hamill has given the name of Perrin, and the local postmaster, seeing an opportunity to make an extra dollar, has sent news of the marriage to the leading papers. Consequently, Tod Musgrave wires "Perrin," warning him that he is the best shot in Arizona, Hamill receiving the wire before

breakfast. While he has gone to the telegraph office Courtney, the second lover, arrives, and, peeping into another room, finds a man's sleeping garments and is mystified. Then father and his new wife arrive, and a scene is avoided by the new Mrs. Baldwin dropping the masculine clothing out of the window, remarking "We women must stand by each other." Then Tod Musgrave arrives and the lovers are roughly handled by him. An army of pressmen arrive, too, wishing to interview Mr. Perrin, and Musgrave, taking on the character, the play closes with the two pairs of lovers being photographed upon the steps of the cottage.

In the country cottage scene Miss Minter has many difficulties to contend with consequent upon her plan, yet in every situation she is absolutely believable, giving the impression of just having thought out the solution of the just happened problem. Monte Blue, the Tod Musgrave of the play, is not such a happy cast, his *gaucherie* blurring some of the scenes, so that an observer might wonder why Judith prefers him to Courtney, the sprucer and more attractive youth. Mr. Willard Lewis's Senator Baldwin was well played, his bulk, together with his interpretation, making him a convincing rancher-senator.

From the foregoing it will be realised that "Moonlight and Honeysuckle," in spite of the sticky sweetness of its title, will prove a winner, there being a large cinema-going public to whom a comedy of this character appeals. The attractiveness of its leading actress and her delicate acting are also powerful magnets:

## FILM DIRECTOR ATTACKED.

### Scene in City Restaurant.

**A**LLEGED to have assaulted Mr. Edward Godal, managing director of the British and Colonial Kinematograph Company, Limited, Endell Street, W.C., at Frascati's Restaurant, Oxford Street, W., Anthony Keith, actor and film producer, appeared at Marlborough Street Police Court on Wednesday.

It was stated that while Mr. Godal was dining with Miss Angelidi, a film artist, Keith insulted him and knocked him down. Keith, it was stated, also said to the woman, "Do you know you are with the biggest 'crook' in London, and that he has done me out of £2,000?"

Keith alleged that Mr. Godal "scowled heavily" at him. Keith was fined £2, with £3 costs, and bound over for 12 months.

Lupino Lane, the famous English stage artiste, who recently went to California to appear in a special series of comedies, has just completed his first picture for Fox.

# FINE FILM OF FRONTIER FORAYS.

## James Kirkwood has a strenuous part in really big picture.

**"Bob Hampton of Placer" provides a story, excellently produced, of frontier life fifty years ago, a love interest, pathos and comedy providing telling situations.**

**I**N "Bob Hampton of Placer," shown to the London trade last week, Associated First National have produced a picture of whose future there is no doubt. There are in it all the elements necessary to make an appeal to all sections of the kinema-going public—a love interest, Indian raids and a pitched battle, an attractive hero and heroine, the solution



SCENE FROM THE FILM

of a mystery, and the introduction of comedy of a kind that does not appear intrusive. Moreover, the settings have a sense of spaciousness and fullness in harmony with the scope of the picture.

### ADAPTATION OF FAMOUS BOOK.

An adaptation of a famous book by Randall Parish, the play opens on the sort of scene which was not of uncommon occurrence fifty years ago, away from the then civilised frontier of the West. A band of travellers is set upon by Indians, and wiped out to a man, with the exception of Bob Hampton, a notorious gambler who had joined the party, and the adopted daughter of Daddy Gillis. Even these only escape after many difficulties, a relief column saving them in the nick of time, Lieut. Donald Brant, the leader of the troops, falling in love straightaway with the girl, Joe. A "flash-back" during the intenser moments of the struggle reveals the fact that Bob Hampton is really Captain Nolan, of the U.S.A. Army, who was accused wrongfully of murdering a fellow officer, and who, after undergoing imprisonment, disappeared. Thenceforward, Captain Nolan ceased to exist. His wife had died, and unknown to anyone he became Bob Hampton.

### SOME ATTRACTIVE COMEDY.

Marjorie Daw is Joe, and James Kirkwood Bob, and it is interesting to note the similarity in one respect to his part in "The Luck of the Irish," reviewed in our issue of April 22.

Both in this and in that he has adopted a waif, who is devoted to him, whose escapades provide attractive comedy. Arrived at Placer, Bob fits up the girl with better clothes and provides lodging for her in the same house as himself, until some of the goody-goody people of the place, objecting to her association with the gambler, get the missionary to suggest to Bob her removal to the house of a member of the congregation, Mrs. Herenden, whose Christianity is of that ugly, repressive type that repels. Bob goes gambling for high stakes, wins, and plans out a future for Joe and Bud, the waif. Bud objects to the usurpation in the affections of Bob of the girl, and his nightmare, after eating much tart, is comic. When dreaming he is pulling her hair, he finds himself, on awakening nearly tearing Bob's hair out by the roots.

### THE THRILL OF FIGHTING SCENES.

With his gain Bob gives up gambling and goes away to a mine he has acquired, leaving the girl behind, and at this point enter the thrills of the fighting scenes. Faith has been broken with the Indians, who are on the war-path, and Bob is warned to leave his exposed position. Upon arrival at Placer he discovers that Red Slavin has been threatening Joe with exposure of her parentage to Lieut. Brant (with whom she is in love) unless she tells him the whereabouts of the money Bob has won. Bob seeks out Red Slavin, remembers him as a witness against him in the trial, and questions him, learning that Silent Murphy was the murderer. Murphy is outside the window, and, fearing exposure, aims a knife at Bob, which reaches Slavin. Murphy escapes, but has been seen sliding down a pent-roof, and thus Bob is allowed to track him. He has first asked Joe not to engage herself to Donald Brant until she has seen him.

There follow next the battle scenes, with all the smoke and confusion and hurried action of the real article. Here, as before stated, one gets an impression of things happening on a large scale, the scenes having been taken from a "blimp," while the producer, Marshal Neilan, directed with the aid of semaphore experts the action of the camera-man above. Custer's and Reno's men march against the Indians, and the lad, Bud, attaches himself to the troops. Bob is pursuing Murphy, whom he brings in at last exhausted to the troops, and exacts a confession. He then joins the troops, and side by side with Bud receives his death wound, having first established his innocence of the crime for which he has suffered. An excellent dramatic stroke is the arrival of Lieut. Donald Brant too late, and the finding by him of a letter written to Joe, declaring Bob's innocence of the crime, and revealing the fact that he is her father. This was most unexpected, but the mutual attraction of Joe and Donald is now ready for the development for which he—at all events—has been waiting, and thus the play closes.

"Bob Hampton of Placer" moves on throughout from strength to strength to its closing climax, every scene having its part in building up the story. No exhibitor who is looking for big films can afford to pass this really strong picture by.



# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

## Abuse and Praise from Stratford—The Bulldogs—"Raffle's" Kinema Visits— First National's Latest—A Pathe Note.

THE final session of the "Drama and Education" conference in connection with the Stratford Birthday Celebration produced another tilt at the kinema. "The Kinema and the Theatre" was Mr. St. John Ervine's subject, and many of his arguments were at least lacking in perspective. He commenced by remarking that the whole position with regard to the kinema and the theatre was curiously complicated by the fact that everyone treated them as though there was a kinship between them, whereas they were only superficially connected. Another extraordinary fallacy was that the theatre audience would be increased because of the moving picture, on the assumption that a taste for films would give people a taste for plays. The liking of a substitute, however, was more apt to destroy one's appreciation of the real thing.

### Not a Passing Phase.

"It is no good condemning the kinema. The trade is one of the most important industries in the world in terms of capital invested and persons employed," continued Mr. St. John Ervine. "It has come to stay, and it is no good pretending it is a passing phase. Our job is to see if we can somehow make it better than it is. A curious thing is that on its mechanical side the moving picture is as nearly perfect as possible, but practically no attention has been paid to the intellectual side.

### The Kinema's Crime.

"The result is the most ingenious apparatus is employed for putting upon the screen the most contemptible stories that have ever been inflicted upon the world. The great crime of the kinema is that it destroys the imagination of the people. The time may come when it will cease to commit that crime, but at present it is committing it in a wholesale manner by its insistence on detail. The ideal film audience is a collection of congenital idiots who need to make no mental effort, and could not do it if they had to." He did not, however, despair of the English people's imagination. The kinema would not kill it, but it would keep it in chains for a long time. The chains were not going to be broken by coming to conferences and sneering at the kinema. It would be better to go to the kinema and tell the manager that if he did not bring better pictures to his house they would wreck it.

### The Bull Dogs.

While the membership of the Birmingham Bull Dogs' Club and Kinema Exchange is not yet representative of the Midland film trade, it has made good progress since it settled down in its own home in County Chambers, Corporation Street. A most encouraging report was submitted by Mr. C. W. Hutchin (Walturdays) at the first meeting of the loanees of the club. It showed that the whole of the initial cost of equipping, decorating, and furnishing of the club rooms had been met, and that the only liability outstanding was in respect of loans by 23 members. The President (Mr. A. A. James) expressed satisfaction at the sound position of the club, and Messrs. W. T. Swingle, C. W. Hutchin and J. O. Mansley were elected trustees. Mr. Frank Forrester's resignation as a trustee and also from the committee was accepted with regret.

### "Raffles" Kinema Visits.

Described by the police as a "Provincial Raffles," Joseph Henry Champion, of London stands committed to the Birmingham

Session on three burglary charges. Two of them were for breaking into the Villa Cross Picture House, Handsworth, and the Waldorf Picture House, Sparkbrook. Found in the first-named house early one Sunday morning, Champion is said to have admitted breaking into the Waldorf in January last.

### First National Latest.

Calling at the Birmingham office of the Associated First National Company, I was fortunate to meet Mr. F. W. Wood, who has been appointed provincial supervisor. He assured me that the company's policy of refraining from booking films until exhibitors had had an opportunity of attending the trade screenings was working exceptionally well in the Midlands. By the way, Mr. Harold Menlove, the Birmingham manager who screened the delightful Constance Talmadge feature, "Wedding Bells," to the trade on Sunday, announces that his next offerings will be "Bob Hampton of Placer," starring Wesley Barry and Marjorie Daw and "The Masquerader."

### A Pathé Note.

Mr. Wilson, of Pathé's, hopes to open the new Birmingham Branch in John Bright Street at the end of the month. The old Perfection Company's premises are now in the hands of the decorators, Mr. Wilson being determined to convert them into a thoroughly up-to-date dépôt. At the Scala Theatre on Sunday last he screened the first of the new series of Selznick productions which Pathé's are handling. This was the drama "A Man's Home," featuring Harry T. Morey. He has fixed up fortnightly trade shows for this series, for which he is receiving numerous enquiries.

### Briefs of Interest.

Mr. C. W. Hutchin's latest Walturdaw offerings include the May Allison feature, "Almost Married," and "Miss Robinson Crusoe," another famous American artist production, starring Emmy Wehlan.

Mr. Harry Goodman (Hub) screened the Arrow productions "Dangerous Paths" and "The Star Reporter" at the Scala on Wednesday last.

The latest Goldwyn feature, "The Sin Flood," has just been trade shown in Birmingham by Mr. Arthur Cowan.

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The famous screen star, Dustin Farnum, is busy on a new picture for William Fox, which at present bears the title of "Strange Idols." According to all accounts, it is an original story by Jules Furthman, an old contributor to Fox successes. Farnum, who owns the fastest motor-boat on the West Coast, recently annexed the Gold Cup for the third year in succession during the annual races at Los Angeles.

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A film adaptation of "The Splendid Outcast"—the popular best-seller by George Gibbs is now being made at the Fox Hollywood studios, featuring John Gilbert. This young actor, whose work in the Fox Chinese Spectacle "Shame" received much praise from the critics, will be called upon to play a dual rôle in the new picture of a very difficult nature. Further details will be announced later.

# BIRMINGHAM C. E. A. MEETING.

## Attack on Kinema Finance—The L. C. C. Regulation— Increased Assessments—Good Friday Licences— Charitable Appeals—Fire Appliances— “Way Down East”—Protest.

(By our Birmingham Correspondent.)

**F**OLLOWING Councillor McDonald's report of the last General Council meeting, the members of the Birmingham Branch of the C.E.A. on Friday last proceeded to discuss a leader which appeared in the "Birmingham Mail" on "Kinema Finance." Several members frankly admitted that they had not seen the leader, and for their benefit Secretary Tyler read it.

While admitting that the article was an impartial one, Mr. Harry Devey thought its writer was not cognisant of the whole of the facts in regard to the financial position of the trade, and asked the branch to send a letter to the "Mail" setting out the points overlooked in the article, so that the editor might be induced to take a more generous view of the trade in any future article.

### The L. C. C. Regulation.

Commenting on the protest meeting called by the London and Home Counties Branch to discuss the L.C.C.'s regulation that children under 16 should not be admitted to kinemas showing "A" films unless accompanied by an adult, Coun. McDonald stated that the London Branch were going to fight it. That was the proper attitude to take up, as its adoption in the Metropolis would mean that sooner or later all licensing authorities would impose a similar condition. His wife told him that courting couples, 15 or 16 years of age, regularly attended his hall, and it was perfectly ridiculous to expect such couples to ask one of their parents to accompany them every time they went to the pictures.

### Increased Assessments.

On the proposition of the chairman, seconded by Councillor McDonald, Mr. A. A. James was congratulated upon being appointed chairman of the West Bromwich Board of Guardians. Later in the afternoon several Handsworth exhibitors reported that they had received notices of increased assessments. All the houses came under the West Bromwich Union, and when asked for an explanation Mr. James pointed out that there had been a general revaluation of property in the area. The Assessment Committee seemed to hold the opinion that hitherto the kinemas had been assessed lower than they should have been.

The members affected were advised either to consult experts of their own or to apply to Mr. Collins to take up their cases. Meanwhile they should lose no time in giving notice of appeal.

### Good Friday Licences.

The question whether it would be possible for the annual licence to include that for Good Friday was then discussed. Mr. Samuel did not think it was possible unless a special clause was added to the licence setting forth the special conditions applicable to Good Friday opening.

Mr. James pointed out that the question only concerned city exhibitors, as the Act under which licences were granted did

not exclude Good Friday. Christmas Day and Sundays alone were excluded in West Bromwich.

Finally the members accepted the suggestion that the question should be brought forward at the next meeting of the Joint Committee of the Justices and the exhibitors.

Arising out of this discussion, Mr. Harry Devey referred to the payment of additional rates of wages for Good Friday. He thought it was time the practice was abolished, or at any rate uniform action should be taken to prevent one picture house staff being set off against another.

On the suggestion of the chairman, Mr. Devey agreed to bring the matter up at the May meeting of the branch.

### Charitable Appeals.

The secretary reported the receipt of several appeals for assistance. The branch decided to refuse all requests for collections but to leave the showing of slides to the discretion of individual members.

### Fire Appliances in Kinemas.

A letter was received from the Birmingham Licensing Justices stating that the question of fire appliances in picture houses would be considered before the next Licensing Sessions in November. The communication was regarded as vague and ambiguous, and the meeting decided to ask Mr. A. R. Tozer, chief officer of the Fire Brigade, to furnish the Association with the exact requirements of the authorities.

### “Way Down East” Protest.

The showing of "Way Down East" at the provincial houses of Moss Empires was discussed, and Coun. McDonald's suggestion that a strong letter of protest should be sent to that firm was accepted.

## HOSPITAL'S APPEAL.

### Stage and Kinema to Help.

**T**HE formation of a theatrical, music-hall, and cinema committee was decided on yesterday in support of the Hospitals of London Combined Appeal. Sir Gerald du Maurier is to be chairman of the general committee.

At a meeting at 19, Berkeley Street, the chair was taken by Major Harold Wernher on behalf of the appeal executive, and among those present were Lady Tree, Mrs. Kendal, Miss Lillian Braithwaite, Mr. George Grossmith, Mr. J. A. E. Malone, Mr. Arthur Bourchier, Mr. J. E. Vedrenne, Mr. Charles Gulliver, Mr. B. A. Mayer, and Mr. R. M. Dix (representing Sir Oswald Stoll). Owing to shortness of notice of the meeting, it was agreed to adjourn until 4-30 p.m. next Tuesday at Major Wernher's residence, Someries House, Regent's Park, N.W.1.

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Friday May 12,  
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Sale to be then and there produced.*

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# THE TRADE IN SOUTH WALES.

(By our Cardiff Correspondent.)

## Cardiff Kinema Carnival—Lord Mayor's Tribute—Help for Swansea Hospital —Kinema Changes Hands.

**W**HEN the cheque for £200 as the result of the recent Kinema Carnival at Cardiff was handed over to the Lord Mayor of Cardiff at the Exchange during the past week, we had one of the most interesting functions we have seen in the South Wales territory for a long time. A striking indication was manifest of the ready spirit of the trade in South Wales to help those unfortunate people who are, and have been, suffering for such a long time in consequence of unemployment. Though conditions in Cardiff at the time of the Carnival were so serious from the point of view of shortage of money, the ball, thanks to the hard work of the committee, was a remarkable success, and in accepting the cheque for the City Distress Fund the Lord Mayor paid a warm tribute to the large-heartedness of the kinema trade. Following an inspection of the Kinema Exchange, the Lord Mayor and Lady Mayoress (Coun. F. Harold Turnbull, J.P., and Miss Turnbull) were entertained to dinner. H. V. Davies was in the chair, and supporting him, in addition to the Lord Mayor and the Lady Mayoress, were Mr. David Hughes, Mr. W. Parker, W. T. Ashworth, and Mr. Rowland Williams. A brief toast list was afterwards undertaken.

### Mr. Davis's Speech.

Mr. Davis said they were proud of their kinema ball, and the promoters were indebted to the Lord Mayor and the Lady Mayoress for their help. They who were connected with the trade endeavoured on all possible occasions to cultivate happy relationships with outside and influential people in order that they may get to know their business better than in some respects it was known by some.

Handing over the cheque, Mr. Parker said the occasion was unique in the annals of the club. This, he added, was the first time they had had an official visit from the Lord Mayor and Lady Mayoress. The members of the committee who had organised the Carnival had been prompted to act by the terrible unemployment in the city, and they were delighted that any small contribution on their part would help those people who were less fortunate in life.

### The Lord Mayor's Tribute.

Responding, the Lord Mayor paid a tribute to the fine work of the exhibitors and renters, remarking that when he went out of office he would carry grateful memories of the fine support he had received from the kinema trade of South Wales. They should be justly proud of their Exchange, he said. "I have been educated since I came here," he added. "I had no idea that the city possessed such a fine institution. I had no idea of the extent of your trade. This is the first official visit of the Lord Mayor to your Club, but when I tell my successors in office of the good time I have had here to-night they will come a'so. The fame of your manager and managers will go far."

Following a vote of thanks to the chairman for presiding, an interesting musical program arranged by Mr. T. Ashworth was gone through.

### Aid for Hospital.

It was reported to the Swansea Hospital Board last week that Messrs. Vints, Ltd., the proprietors of two kinemas in Neath, had subscribed £37 8s. towards reducing the debt on the institution. The best thanks of the committee were accorded Messrs. Vints, and it was announced that efforts were to be made to get the proprietors of the local kinemas to agree to

the holding of periodical entertainments with a view to helping to reduce the £35,000 debt.

### A Kinema Outing.

Mr. Stanley Edwards, the manager of the Cardiff Exchange, who has done so much to bring about the fine social spirit that now exists among the trade at Cardiff, is calling a committee to discuss the question of holding a kinema outing during the summer.

### Renter's Marriage.

The marriage has taken place during the week of Mr. Nich. Doncich, the South Wales manager for Goldwyn. The happy couple have been the recipients of many congratulations and a large number of presents from members of the trade, including Mr. Doncich's staff.

### Kinema Changes Hands.

The Olympia Kinema, a popular kinema house in Queen Street, Cardiff, has changed hands from the Moss Empires to the Olympia (Cardiff) Company, of which Mr. A. Andrews is chairman. Mr. Whittaker retains the managerial position of the kinema, which, by the way, closed last Saturday for extensive alterations.

### Ideal Short Features.

Some sixty persons attended the Ideal Short Feature show at the Kinema Club last Friday, and these brilliant little features scored an instantaneous success. First runs were secured for Cardiff, Newport, and Swansea within one hour of showing, and A. M. Bass is receiving inquiries galore from all quarters of the territory for the entire output.

## EASTMAN'S NEW SUPER-SPEED NEGATIVE FILM.

Approximately Twice the Speed of the Regular Stock.

**M**R. E. BLAKE, sales manager of Kodak, Ltd., gives us some very interesting details of the new Eastman super-speed negative film. This film is an addition to the existing grades of film, and does not supersede regular negative, but is supplied for special purposes.

The speed of the film is approximately twice that of the regular stock, that is to say, the same exposure will be obtained on super-speed film at F.11 as would be obtained on the regular stock at F.9. It is ideal for ultra-speed, slow-motion photography, and for use in studios where the illumination is limited, and for dull days when out-door work must be carried on. In many studios where the volume of light is none too great and cannot be increased without expense, super-speed negative should prove a great boon.

It has a slower developing factor than regular speed film, requiring about from 20 to 30 per cent. longer development. We believe that the non-static properties of the super-speed film will also be found to be an improvement. The price is a farthing a foot more than that for ordinary speed negative stock.

## FOX ANNOUNCE ANOTHER SUPER SPECIAL.

"The Last Trail" a Zane Grey Film to be Trade Shown.

"THE LAST TRAIL"—an important addition to the long list of Special Fox Super Productions—will be presented to the trade on Thursday next (May 11), at the New Gallery Kinema, at 11 a.m.



SCENE FROM "THE LAST TRAIL."

An adaptation of the popular novel by Zane Grey, whose works have formed the basis of many past Fox successes, "The Last Trail" involved great expense and months of strenuous labour. One of the most thrilling chapters of the book is in which a village is completely destroyed by the bursting of a dam. For the film a huge concrete dam was constructed across a river overlooking a valley in the Californian Hills. An entire village was built on this spot, and when the time arrived for the flood scene to be filmed, the dam was blown up and every house and building swept away in the swirling rush of water. A special all-star cast is headed by Maurice Flynn.

## ORGANS FOR KINEMAS.

A Credit to British Craftsmanship.

THERE is rather an interesting quotation from the "Times" Trade Supplement in reference to the introduction of organs into kinemas:

One of the most important sections of the music trade, the organ-building branch, has benefited greatly during the past few years from the rapidly-growing practice of installing organs in kinemas. Some of the larger instruments of the kind that have recently been erected are a credit to British ingenuity and craftsmanship, both as regards their effectiveness as musical instruments and the multiplicity and convenience of their control devices, comparing favourably with what has been achieved in this direction in the United States. It must, of course, be understood that an organ designed for kinema work has to be constructed on entirely different lines from an instrument intended for ecclesiastical purposes.

By Direction of Thomas Jackson, Esq., who is leaving the District.

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- "The Picture House," Kidderminster.

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Further Particulars in future Advertisements and Sale Particulars, now in course of preparation.

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N.B.—The whole of the Costly Furniture and Appointments at "The Oaks," Merridale Road, Wolverhampton, will also be sold by Auction upon the premises at an early date.

Auctioneers' Offices: 88 & 89, Darlington St., Wolverhampton. Telephone No. 1116 (two lines). Telegrams: "Auctions."

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### PRODUCERS' CARDS.

### SMALL PREPAID ADVERTISEMENTS.

#### PUBLICITY.

**PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDNER** (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

#### POSTERS, SLIDES, PUBLICITY, FILMS.

**POSTERS AND LANTERN SLIDES.**—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, MAY 15.**  
Fox, Own Theatre, 11 and 3. Iron to Gold and The Broadway Peacock.  
Assoc. First National, Own Theatre, 3. Bits of Life.

**TUESDAY, MAY 16.**  
Fox, Own Theatre, 11 and 3. Iron to Gold and The Broadway Peacock.  
Walturdaw, Shaftesbury Pavilion, 11-30. Trail to Yesterday.  
Wardour, New Oxford, 3. Jack O' Lantern.  
Famous-Lasky, New Gallery, 11. Perpetua.  
Eclipse Exclusives, Own Theatre, 11 and 3. Wages of Sin  
Assoc. First National, Own Theatre, 3. Bits of Life.

**WEDNESDAY, MAY 17.**  
Astra-National, Alhambra 11. The Bohemian Girl.  
Gaumont, New Gallery, 11. Room and Board.  
Fox, Own Theatre, 11 and 3. Iron to Gold and The Broadway Peacock.  
United Kingdom, Own Theatre, 2-30. Stranger of Canyon Valley.  
Eclipse Exclusives, Own Theatre, 11 and 3. Wages of Sin.  
Assoc. First National, Own Theatre, 3. Bits of Life.

**THURSDAY, MAY 18.**  
Moss Empires, New Oxford, 3. The Child Thou Gavest Me.  
Jury, Own Theatre, 10 and 3. Selected Feature.  
Walturdaw, Shaftesbury Pavilion, 11-30. God's Half Acre.

**FRIDAY, MAY 19.**  
W. and F., New Oxford, 3. Lord Arthur Saville's Crime.  
B.E.F. Shaftesbury Pavilion, 11. Selected Feature.

### MANCHESTER.

**SUNDAY, MAY 14.**  
Dispatch, Kinema Exchange, 3. Bromley Case, etc.

**TUESDAY, MAY 16.**  
Gaumont, Gaiety, 11. Guarded Lips.  
Gaumont, Own Theatre, 2-30. Guarded Lips.  
Assoc. First National, Kinema Exchange, 2. My Lady Friends.  
Famous-Lasky, Kinema Exchange, 11. Perpetua.  
Capitol Productions, Futurist, 11. Morality.  
Interest Films, Kinema Exchange, 2. Kineto Review.  
Walturdaw Kinema Exchange, 12 noon. Opportunity.

**WEDNESDAY, MAY 17.**  
Jury, Winter Gardens, 11. Five Days to Live.  
Gaumont, Own Theatre, 11 and 2-30. The Moth.  
Vitagraph, Kinema Exchange 2. The Angel of Crooked Street.  
Pearl Films, Kinema Exchange, 11. A Dangerous Adventure.  
Pearl Films, Own Theatre, 2-30 p.m. A Dangerous Adventure.  
F.B.O., Kinema Exchange, 12 noon. The Unknown Wife.

**THURSDAY, MAY 18.**  
Fox, Kinema Exchange, 11. Iron to Gold and The Broadway Peacock.  
Gaumont, Own Theatre, 11 and 2-30. The Marionettes.

**FRIDAY, MAY 19.**  
Walturdaw, Kinema Exchange, 11. Heart of an Acrobat.  
F.B.O., Kinema Exchange, 12 noon. Major Allen's Wild Animal Pictures.  
Milloy, Kinema Exchange, 2. Home Wanted.

### LIVERPOOL.

**MONDAY, MAY 15.**  
Fox, Trocadero, 11. The Last Trail and Vesuvius Conquered.

**TUESDAY, MAY 16.**  
Fox, Trocadero, 11. Extra! Extra! and Pardon My Nerve.  
Jury, Kinema Exchange, 2-30. Five Days to Live.  
Vitagraph, Prince of Wales, 11. The Angel of Crooked Street.

**WEDNESDAY, MAY 17.**  
Gaumont, Scala, 11. Moonlight and Honey-suckle.  
Gaumont, Own Theatre, 2-30. Moonlight and Honey-suckle.  
Assoc. First National Prince of Wales, 11. My Lady Friends.  
Interest Films, Prince of Wales, 11. Kineto Review.

**FRIDAY, MAY 19.**  
Famous Lasky Scala, 11. Perpetua.  
Pearl Films, Futurist, 11. A Dangerous Adventure.

### BIRMINGHAM.

**TUESDAY, MAY 16.**  
Fox, Scala, 10-45. Winning with Wits and Smiles are Trumps.  
Wardour, Futurist, 11. Cameron of the Royal Mounted.

**WEDNESDAY, MAY 17.**  
Gaumont, Own Theatre, 11 and 2-30. Two Weeks with Pay.  
Fox, Futurist, 10-45. The Last Trail and Vesuvius Conquered.  
Vitagraph, Scala, 11. Island Wives.

**FRIDAY, MAY 19.**  
Jury, Own Theatre 2-30. His Own Law.  
Ideal, Futurist, 11. Wonderful Nature and Our Own People.  
Famous-Lasky, Scala, 11. Perpetua.

**SUNDAY, MAY 21.**  
Assoc. First National, Theatre de Luxe, 7. My Lady Friends.

### NOTTINGHAM.

**TUESDAY, MAY 16.**  
Gaumont, Scala, 11. Two Weeks With Pay.  
Phillips, Parliament P.P., 11. Without the Benefit of Clergy.  
Ideal, Picture House, 11. Wonderful Nature and Our Own People.  
Famous-Lasky Lounge, 11. Peter Ibbetson.

**WEDNESDAY, MAY 17.**  
Assoc. First National, Scala, 11. The Infidel.  
Wardour, Mechanics' Hall, 11-15. Cameron of the Royal Mounted.

**THURSDAY, MAY 18.**  
Fox, Mechanics' Hall, 10-45. The Last Trail and Vesuvius Conquered.

**FRIDAY, MAY 19.**  
Fox, Mechanics' Hall, 11. Extra! Extra! and Pardon My Nerve.  
Vitagraph, Lounge, 11. Island Wives.

### SHEFFIELD.

**WEDNESDAY, MAY 17.**  
Vitagraph, Union St. P.H., 11. The Silent Vow and Regiment of Two.  
Famous-Lasky, Electra Palace, 10-45. Perpetua.

**THURSDAY, MAY 18.**  
Gaumont, Union St. P.H., 11. Two Weeks With Pay.

**FRIDAY, MAY 19.**  
Assoc. First National, Electra, 11. The Infidel.  
New Century, Own Theatre, 2-30 p.m. Five Days to Live.

### LEEDS.

**TUESDAY, MAY 16.**  
Famous-Lasky, Kinema Exchange, 10-40. Perpetua.  
Gaumont, Kinema Exchange, 11-40. Two Weeks With Pay.  
Fox, Tower, 11. The Last Trail and Vesuvius Conquered.  
Vitagraph, Kinema Exchange, 3-15. The Silent Vow and Regiment of Two.  
Assoc. First National, Kinema Exchange, 2-15. The Infidel.

**WEDNESDAY, MAY 17.**  
Inf. Cine Corp., Kinema Exchange, 2-15. If Women Only Knew.  
Jury, Kinema Exchange, 11-40. His Own Law.  
Ideal, Kinema Exchange, 10-40. Wonderful Nature and Our Own People.

**THURSDAY, MAY 18.**  
Fox, Kinema Exchange, 10-45. Extra! Extra! and Pardon My Nerve.

**FRIDAY, MAY 19.**  
Walturdaw, Kinema Exchange, 3-15. Opportunity.  
Wardour, Kinema Exchange, 2-15. Jack O' Lantern.  
Moss Empires, Tower Picture House, 11. The Child Thou Gavest Me.

### NEWCASTLE.

**MONDAY, MAY 15.**  
Gaumont, New Pavilion, 11-15. Moonlight and Honey-suckle.  
Gaumont, Own Theatre, 2. Moonlight and Honey-suckle.

**TUESDAY, MAY 16.**  
Gaumont, Own Theatre, 11 and 2. Moonlight and Honey-suckle.  
Walturdaw, Own Theatre 11 and 3. Heart of an Acrobat.  
Assoc. First National, Stoll, 11. Bob Hampton of Placer.

**WEDNESDAY, MAY 17.**  
Pathé, Stoll, 11-15. The Girl From Nowhere.  
Ideal, Stoll, 11-15. Wonderful Nature and Our Own People

**THURSDAY, MAY 18.**  
Mercury, New Pavilion, 11-15. Dead or Alive etc.

**FRIDAY, MAY 19.**  
Vitagraph, Own Theatre, 11-15. The Silent Vow and Regiment of Two.  
Famous-Lasky, Grainger, 11. Peter Ibbetson.

### BRISTOL.

**WEDNESDAY, MAY 17.**  
Assoc. First National, Picture House, 11. The Oath.

### CARDIFF.

**TUESDAY, MAY 16.**  
Gaumont, Kinema Exchange, 12-15. House That Jazz Built  
Jury, Kinema Exchange, 3. A Perfect Crime.  
Assoc. First National, Kinema Exchange 3. The Oath.

**WEDNESDAY, MAY 17.**  
Fox, Kinema Exchange, 3. Winning With Wits and Smiles Are Trumps.

**FRIDAY, MAY 19.**  
Vitagraph, Kinema Exchange, 11. Island Wives.  
United Kingdom, Kinema Exchange, 3. Stranger of Canyon Valley.  
Wardour, Kinema Exchange, 3. Cameron of the Royal Mounted.  
Famous-Lasky, Own Theatre, 11. Peter Ibbetson.

### GLASGOW.

**TUESDAY, MAY 16.**  
Gaumont, Salon, 11. Guarded Lips.  
Gaumont, Own Theatre, 2-30. Guarded Lips.

**WEDNESDAY, MAY 17.**  
Argosy, Own Theatre, 11 and 2-30. Two Reel Comedies.  
Jury, Own Theatre, 2-30. Devotion.  
Famous-Lasky, Cinema House, 11. Peter Ibbetson.  
Square Salon, 11. For the Other's Sake.

**THURSDAY, MAY 18.**  
Vitagraph, Cinema House, 11. The Silent Vow and Regiment of Two.

**FRIDAY, MAY 19.**  
Assoc. First National, Picture House, 11. Bob Hampton of Placer.  
Pathé, Cinema House, 11. The Girl From Nowhere.  
Pathé, Own Theatre, 3. The Girl From Nowhere.  
Waverley, Cranston's, 11. Jane Eyre.

### DUBLIN.

**TUESDAY, MAY 16.**  
Gaumont Own Theatre, 11. House That Jazz Built.

**THURSDAY, MAY 18.**  
Phoenix, Sa-kville, 11-30. The Penniless Millionaire.  
Assoc. First National, Carlton Kinema, 11-30. Serenade.

### BELFAST.

**TUESDAY, MAY 16.**  
Assoc. First National, Panopticon, 11-15. Lessons in Love.

**WEDNESDAY, MAY 17.**  
Gaumont, Own Theatre, 11 and 3. House that Jazz Built.

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# The Film Renter and Moving Picture News

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No. 444.

SATURDAY, MAY 13, 1922.

SIXPENCE.

## HOW TO PUT FILM FINANCE UPON A SOUND FOOTING.

### Mr. James White's Offer to the Industry.

ONE of the most important features in this week's issue is the interview printed on another page with Mr. James White, the great financier. Mr. White is one of the most phenomenally successful money-makers of the day, and enjoys a reputation which is world-wide. What he has to say upon the subject of film finance should therefore prove of the most profound interest to every member of the industry, particularly at this juncture when the introduction of increased capital to provide for expansion is one of its most crying needs.

Mr. White is not over-complimentary in the opinion he has formed of the film business, but there is a great deal of truth in what he has to say, and it does us all good sometimes to see ourselves as other people see us. His criticism may make unpleasant reading, but it is none the less sound, and although Mr. White may possess no practical knowledge of the business of making, renting, and showing pictures, he is largely interested in another branch of the entertainment industry which is passing through as bad a time as we are. Furthermore, when he talks finance Mr. White knows what he is talking about.

In the first place he is a great believer in the pictures, and is a frequent visitor to the kinema, often going two or three times a week. When he declares that the great weakness of British films is lack of "stars" he is speaking as one of the great outside public who are judge and jury combined where the success of the business is concerned, for to them we make our first and last appeal. Mr. White says very definitely that one of the chief reasons why we, as an industry, have such a difficulty in attracting public money for the purpose of production and natural expansion is that in British films there are no great outstanding "stars" such as are to be found in America. "'Stars' help to make legitimate plays," he says—"they can help to make films." Whilst we are fully cognisant of the drawbacks of the "star" system, which on the other side of the Atlantic has proved such a drag upon the wheels of progress by imposing an almost intolerable burden upon the producer (or, more correctly speaking, the financier), we are not sure that Mr. White is not absolutely right in his contention.

The "star" system itself is all right. What is wrong is the lack of management and foresight displayed by those who control it. "Stars," within limits, make a

play; they can make films equally well; for in the long run it is the reputation of the artiste and not the name of a new stage production which helps to make it known. First, then, Mr. White advises the film industry in this country to find its "stars" if it wants to interest the public financially in its business undertakings. His subsequent advice is equally to the point. "Stabilise the industry," he says. "Tell the world continually what fine fellows you are; what a successful business yours is. Do not indulge so often in mutual recrimination. Believe in yourselves. Help yourselves and, above all, be optimistic."

All of which is very sound advice, no doubt, but the fact remains that without the necessary money to provide for expansion there can be no progress. And it is just here that Mr. White shows he is not anxious to criticise and pull to pieces for the mere sake of doing so. He has suggestions to offer for the advancement of the industry; he is ready to be constructive as well as destructive in his criticism if the trade is desirous of such advice and help. In fact, he says and we quote his words in full on this point:

**"I shall be happy to give my services free in assisting to draw up a scheme that would, I think, be the means of obtaining all the money British producers of approved standing want to make pictures that will hold their own throughout the world. But I will only consent to help in such an undertaking if it is the unanimous wish of the manufacturers and exhibitors themselves."**

Mr. White's suggestion is that these two branches of the trade should form a Joint Council of men whose names are above suspicion to formulate a scheme which will result in the production of the right kind of pictures. Pictures that can be exploited to financial advantage throughout the world.

Such an opportunity of obtaining the advice and practical assistance of so eminent a financier is hardly likely to present itself to the trade again. It should be grasped with both hands, and at once. The FILM RENTER is in a position to arrange all the preliminaries which are inevitable before such a meeting can take place. It is for the trade to say the word.

# By the Way : A Weekly Causerie on Trade Topics.

## A Rumour Without Foundation.

I HAVE Mr. T. P. O'Connor's authority for saying that there is absolutely no truth in the report published in an evening paper one day this week that in future all foreign films will have to bear a clear statement as to their country of origin, otherwise they will not receive a certificate. "I know nothing whatever about such a proposed regulation," were T.P.'s exact words, "and I presume that as Film Censor I should know something about the matter."

## A Big Concession.

I HEAR on excellent authority that the proposed new Home Office regulations relating to the control of picture houses, under the Cinematograph Act, will not be made to apply, in all ordinary circumstances, to existing licence holders, but will merely be applicable to newcomers. If this reported concession should turn out to be well founded it will indeed be a great gain for the film trade, and it should be stated at once that the credit for obtaining it will largely be due to its representatives now in conference with the Home Office officials on the subject.

## To Rebuild Moscow.

A PROPOS the interview with Mr. James White which appears on another page, it is reported that the Beecham Trust Syndicate, of which Mr. White is the moving spirit, has been granted by the Soviet Government of Russia the rebuilding rights of the city of Moscow. Several buildings in the ancient Muscovite city are merely existing as skeletons, and these will be finished and new and palatial structures constructed throughout.

## "Squibs" Goes to America.

IT is always a pleasure to record the sale of a British film to America, because, unfortunately, one rarely gets the opportunity. I was exceedingly pleased, therefore, to hear from Mr. T. A. Welsh that "Squibs," the popular drama of cockney life which has achieved such a success over here, has been secured for the United States by the American Releasing Corporation. It should go big guns in that country.

## G. K. C. Scintillates.

MR. G. K. CHESTERTON is always at his best when tilting at opponents with whom he violently disagrees, and his recent contribution to the "Evening Dispatch" shows him opposing those who allege all sorts of horrors as the result of the visits by children to kinemas. He pointedly asks if children are to be brought up in complete ignorance of "The Merchant of Venice," because Shylock flourishes a knife for a highly disagreeable purpose, and argues that it would be more practical to propose that a child should not see a real carving knife or a real father in case he should kill the one with the other.

## Vicarages and Vegetarians.

CHESTERTON, of course, does not deny that in some cases a child may be nervous after witnessing some particular detail, but he says that nobody can

possibly predict what the detail may be, nightmares being quite incalculable. In his own inimitable way he proceeds:

The hint of horror may come by any chance in any connection. If the kinema exhibited nothing but views of country vicarages or vegetarian restaurants the ugly fancy is as likely to be stimulated by these things as by anything else. It is like seeing a face in the carpet; it makes no difference that it is the carpet at the vicarage.

## Vetoes and Virtues.

IT is quite true, as Mr. Chesterton says, that if we banish everything from a child's life that may trouble it we might banish such harmless things as sculpture and nursery rhymes. We can never be certain of a child being frightened by the same thing twice, and Mr. Chesterton's plea that instead of making lists of vetoes, the child should be fortified on the positive side by giving him health and humour and faith, is characteristic of that horse-sense which underlies the writer's best work.

## Kinemas and Kinemas.

IN the better type of kinema, as a correspondent of the "Daily News" points out this week, the films that are shown are harmless to the child and even valuable as education, and the children attending these are often accompanied by parents or governesses, who can explain and interpret to the child-mind any situation or scene otherwise beyond its grasp. The correspondent above referred to, however, suggests that there are some kinemas in poorer districts where films are shown which are not of a high order, and to these children flock in their hours of leisure without the protection and assistance which the presence of elders affords.

## "Diana" and Poplar.

AN amusing instance of strange juxtaposition occurs in "Diana of the Crossways." An "insert" of a column from "The Thunderer" (another title for "The Times") is shown early in the story, and portions of adjoining columns are shown. On one of these can be read references to the Poplar Borough Council and its finance—a grave anachronism.

## "The Esperanto of the Eye."

IN the course of an interesting and well-balanced article in the "Wesleyan Magazine," the writer, Mr. A. J. G. Seaton, treats of the kinema as a social force, and calls the screen the "Esperanto of the Eye," and having put certain facts before his readers, appeals to them not to adopt an attitude to the kinema similar to that taken up by members of Christian bodies a generation ago towards the theatre. Then, as he says, most religious people favoured a complete ignoring of that institution and would have prohibited it had it been possible.

## Why the Kinema is Popular.

THE kinema, Mr. Seaton asserts, cannot be ignored. It has come to stay, and he urges that it is popular because of the great changes which have been effected in industrial life. When the processes of manufacture were not so highly specialised, and life was less



hurried, a book, a concert, or a lecture was sufficiently attractive for a leisure hour. Now, when days of toil are spent in the monotony of some ever-repeated process, a more vivid relaxation is required.

The kinema exists and will continue to exist. It possesses vast potentialities for good. It is for us to make the best and noblest use of it. Until the spirit of effort for the highest public welfare in the provision of amusements for the people's leisure becomes the informing spirit of the kinema it can never rise to the heights of which it is capable. It is towards this great end that Christian influence might be exerted.

**"What's in a Name?"**

**A**N asterisk from the London "Star":  
Changes at Covent Garden: Wanger to Wagner.

**Waiter's "Late Extra."**

**S**PEAKING of Walter Wanger reminds me that that very enterprising showman is already hard at work at the Rivoili, his new picture theatre venture in East London. One of the first things he has done to celebrate his advent is the issue of a small news sheet which he calls "The Rivoili News." This smart little paper, the "Late Extra" edition of which he sends me a copy, contains full and very readable details of the current week's program, which includes "Cocaine" among many other attractions.

**A Showman's Picture.**

**T**HAT Northern exhibitors are keenly alive to a showman's proposition is evidenced by the phenomenal bookings Mr. Joe Fuller, the well-known Manchester renter, has secured for "Cocaine." In last week's issue we pointed out that this picture was in every sense a showman's proposition, and the North has not been slow to take advantage of our advice. Mr. Fuller has shown the picture to the trade, and the verdict of the FILM RENTER has been emphatically endorsed. When I was in Astra Films' offices this week I had the pleasure of seeing some of the contracts Mr. Fuller had sent down, which are not only a tribute to the acumen of this popular renter, but showed how alive Northern exhibitors are to a picture which will undoubtedly pack their halls.

**The Silver Collection.**

**I**N order to evade the Entertainment Tax some small houses in the Sunderland district are adopting a system that is very popular with church and chapel concert promoters. It is known as 'the silver collection,'" writes my Sunderland correspondent. "Where no charge for admission is made the Entertainment Tax does not apply, so a few managers in West Yorkshire and Lancashire have now shut up their box-offices, and instead an attendant stands at the door with a collection plate, into which he makes it a strict point of seeing the patrons shall drop something. At one hall the

area was filled," I was told, "with threepenny pieces, and it worked out all right. The previous week the place was only quarter full, and after deducting the Entertainment Tax the manager found himself 50 per cent. to the good over the previous week on the silver collection. So having proved its worth in the kinema, two small Midland theatres are now advertising for revue companies to book up on a 50-50 sharing basis on a silver collection."

**Another Opportunity!**

**"O**PPORTUNITY is a fine thing, and the exhibitor who fails to seize the opportunity to book 'Opportunity,' the new Viola Dana comedy, will lose an opportunity indeed."—*Our Reviewer in this week's issue.*

**Making the "International" Picture.**

**T**HE newest move in film production has taken the form of a combination of French, Italian, and English producers who are working on pictures parts of which are being produced in the three countries. The Film Le Grande, of Paris, has recently completed a film of Oscar Wilde's story of "Lord Arthur Savile's Crime," the principal features of which are scenes taken in various parts of London. The producer, Rene Herveil, has carried out the difficult task of using French and English artistes. The Renaissance Film Company, of Rome, are now in London making preparations for filming Robert Buchanan's "Woman and the Man," which is to be followed by Rider Haggard's "Jane Haste." Signor Amato, who is directing the production, is returning to

Italy in a few days to film the interior scenes. The object of both French and Italian producers is to make pictures that will unify the tastes and interests of the three nations, and to combine in their productions the best that is in all three in a European atmosphere. America evidently seems to have caught on to the same idea, for Maurice Tourneur, the Goldwyn producer, arrived on Monday to make the essentially English scenes in another American production of Hall Caine's "Christian." An interview with him appears elsewhere.

**"Wanted, Five Thousand Rats."**

**T**HIS is the immediate need of the producers of "The Pied Piper of Hamelin," an art fairy story picture in two reels, and the first of a series of similar productions. Children screen players around the Los Angeles film colony are legion, but the Los Angeles Chamber of Commerce claims that there are not five thousand rodents in the entire area. But the rats will be found, for they are essential to the story immortalised in poem and picture by Robert Browning and Maxfield Parrish.

**THE TAX DEPUTATION  
TO THE CHANCELLOR.**

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**FILM TRADE NOT  
REPRESENTED.**

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**We understand that the deputation to the Chancellor of the Exchequer from the Entertainment industry on Thursday afternoon did not contain any representative of the Film Trade, other than Mr. W. H. Hulish, Secretary, of the C.P.M.A., the newly formed Manchester organisation.**

**It is hoped, however, that the Chancellor will receive a separate deputation from the Film Trade at an early date.**

*Tatler*

# THE ONLY WAY TO GET FILM IN

## Blunt Criticism and Sound Advice by a man who with "THE FILM RENTER"

"If I can be of any assistance to the Film Industry," he says, "I shall be happy to give my services free in assisting to draw up a scheme that would, I think, be the means of obtaining all the money British Producers want, to make pictures that will hold their own throughout the world."



MR. JAMES WHITE.

**M**R. JAMES WHITE, or "Jim-mie" White as he is called by his intimates, is an extraordinary mixture. One half of him is a commercial genius whose primary instinct is the making of money; the other half, one whose outlook on life is that of an artist.

He will enthuse in conversation upon the romance of finance—yes, he has discovered that even so sordid a thing as money has its romantic and intensely human side—and almost in

the same breath as his more material view of things, he will begin to discourse upon the art of the stage and the screen.

It is this dual personality (this trick of being able to look in an entirely detached way upon such different subjects as money, plays, and pictures) that attracts one to him. Mr. White's views are interesting, if unorthodox—unorthodox, that is, from the point of view of the average film man—and I felt sure, if only I could get him in the right mood, and persuade him to let himself go, that there was a mine of interesting matter in his conversation, and food for thought which would make the best of us pause and ponder.

I was fortunate. Mr. White was as interested in the film business as I was in hearing his opinions on the financial aspect of it—as the trade indeed appears to an "onlooker at the game"—his own description of himself. Consequently my task was easy. Mr. White talked. I merely made the notes. And the substance

of what he said, as he sat in his office at Daly's Theatre, is set out below:

### THE FIRST ESSENTIAL.

"Before you can hope to get finance to any substantial amount into the film business," said Mr. White, "you will have to make a series of really big pictures. Then you will have to boost them the same as the Americans do. Let us analyse the position. The success of American pictures is largely due to the fame of their 'stars.' Take Chaplin, Mary Pickford, Charles Ray, William Hart, Farnum, and the rest as an illustration. Who have you got in this country to compare with them? If Mary Pickford, and those behind her, were to start a new company and appeal for money tomorrow, the public would literally flock in and fight to get a holding.

### YOU MUST FIND FILM "STARS."

"I look at the matter from the point of view of one who has a big interest in the entertainment world. We have a certain number of artistes in England appearing in musical comedy who enjoy an international reputation. The plays in which these people appear could be sent to any country in the world, and they would be assured of a tremendous reception and a big financial success. But if you were to send the best English plays ever produced to other countries, with a lot of unknown artistes in them, you would not have a chance in a million. That is exactly what is happening at the present moment in regard to British films. You lack 'stars.' You must find them. 'Stars' help to make legitimate plays. They can help to make films.

"You have got to create a number of public idols. The public love their favourites. What you want is a Leslie Henson of the films, like the Leslie Henson of musical comedy. Your 'stars' must have names that will resound throughout the world, and this can only be achieved by persistent boosting and crying your wares in the right way in the market place. When that happens—and your 'stars' are known—it will have an immense influence upon the investing public.

### FILM INDUSTRY IS TOO PAROCHIAL.

"At the moment your industry is far too parochial. You are starting at the bottom, and you want the great financiers to believe you are the equal of those at the top. The public, which is the jury between us, always

# THE BIG FINANCE FOR THE INDUSTRY.

has made Millions—Mr. James White discusses the present position of the Trade.

decides in favour of a production—whether it be a play or a film is immaterial—that contains great international ‘stars.’ And when you have got your ‘stars’—your public idols—the picture-goer will compare them with the American idols. When you have gained the ascendancy you will get all the money you want for British production from the investing public.

## AN ALL-POWERFUL PUBLICITY MACHINE.

“You have got a great and all-powerful publicity machine in the kinema. It is the greatest instrument of its kind in the world. No newspaper, no matter what its circulation, can hope to obtain a public such as the public now visiting the kinemas in this country. If it is the power for good or evil which the representatives of the cinematograph industry claim it to be; if it is able to do—and I believe it is—everything that is said of it, then it ought to be equally powerful in persuading the public that it is an industry—in fact a staple industry—which, with proper financial backing, would return a very fair economical rental on the money employed.

## EXAMPLES OF WHAT CAN BE DONE.

“Take Lord Leverhulme as an example of what I mean. By reason of the world-wide publicity he has given to his wares he can obtain all the money he wants, at any time, for the further development of his vast business. Lord Northcliffe has shown us that he can do the same thing. By means of his newspapers—and he did not have to rely upon any others—he was able a year or two ago to raise something approximating to a million of money for the further development of the paper-making branch of his great newspaper undertaking. Lord Rothermere did the same in the case of his popular picture paper. The means employed in each case was vast publicity. The film industry can do the same thing, and it should be able to do it far better, for, to apply the simile of numbers, its circulation, as represented by the screen, is anything from 10 to 20 times as great.

## GET THE WORLD TALKING.

“But publicity of itself is of no avail, and, as I have already pointed out, before your industry can embark upon a great publicity campaign with any chance of success, it must have names and reputations to conjure with and exploit. Once you have got the public to believe that you are what you think and know you are, namely, a great power, the hidden forces of which none of us yet realise, the sooner you will get public support in the shape of the necessary finance to make great British pictures. Get the world talking about your pictures. Get the world talking about your ‘stars.’

## MR. WHITE'S OFFER TO THE TRADE.

“But you have a long way to go before you can hope to fully attain the object you have in mind. Your first step to obtain this result is to form a General Council of producers and exhibitors who both know what they want, what the public wants, and how they mean to supply it.

“If the film industry in this country is really in need of financial support your manufacturers must learn to use the immense power of the publicity machine which they have—the screen—for the purpose of educating the public as to the necessity of supporting well chosen firms in the production of English films.

“If I can be of any assistance to the film industry in this respect I shall be happy to give my services free in assisting to draw up a scheme that would, I think, be the means of obtaining all the money British producers of approved standing want to make pictures that will hold their own throughout the world.

“But I will only consent to help in such an undertaking if it is the unanimous wish of the manufacturers and exhibitors themselves. For, unless there is absolute co-operation between these two branches of the trade the pioneer work which I advocate cannot be accomplished. This Council, as I see it, would make it its business to see that no wild-cat schemes are promoted with the object of inducing public investment. It will also guard against the possibility of monopoly from either side.

## BELIEVE IN YOURSELVES—HELP YOURSELVES.

“If you are the power in entertainment, in education, in science, in getting public men into positions of power, and in other like directions you can, if you so will it, be the same great power to help yourselves. But you must unify. The British public which supports you in seeing your pictures will, if properly handled, support you financially to make the pictures they want to see.

## YOUR FINANCIAL POSITION IS PATHETIC.

“At present the financial position of your trade is pathetic. The hand-to-mouth way in which you carry on is amusing to a man who regards the subject of finance seriously. You are, if I may say so without offence, a great industry looking for threepence! You must stabilise your business. Get busy. Unify. Tell the world continually what fine fellows you are, and what a successful business yours is. Do not indulge so often in mutual recrimination. Believe in yourselves, and others will believe in you. Help yourselves and others will help you. Above all, cultivate the optimistic outlook, and the British film industry will soon get there all right.”

L.W.

# A NOVELIST ON FILM PRODUCING.

Alfred Ollivant, the Author of "Boy Woodburn," discusses the film and the novel in the light of personal experience.



MR. ALFRED OLLIVANT.

trade shown in London last week, accorded an interview to a representative of THE FILM RENTER.

## VIEWS ON "BOY WOODBURN."

Asked for his observations on the film, Mr. Ollivant said: "It was an excellent film. I've no doubt it is the best racing film that has yet been shown on the screen. I say that without prejudice, for the scenario is Mr. Guy Newall's and not mine. And it is more than a racing film. There is poetry in it and pathos. The scenes on the Downs, at Putnam's, amid the animals, are idyllic. It was the first film seen by my little daughter aged six. She sat engrossed from start to finish, only an occasional little chuckle at my side telling me she was alive at all.

"Miss Ivy Duke made a beautiful Boy Woodburn. She was athletic, fierce, gracious, and tender in turns. The only criticism I have to make of Mr. Guy Newall as Jim Silver is not one usually made of a cinema star who is also a producer—he was too self-effacing. We could well have done with more of him. A smaller man would have thrust himself more forward. Mr. John Alexander's Monkey Brand was perfect. Whenever he was on the screen I was in chuckles.

## THE NOVELIST'S PART.

"The one criticism I have to make is general. It applies not to Boy Woodburn and Mr. Guy Newall, but to the film industry at large. I speak as a novelist,

though not for other novelists. I feel that the film industry has got into a bad tradition. In my view stories by living novelists can never be perfectly expressed on the film until the man who created the story, the characters, the atmosphere, is commissioned by the producing company to write what I may call the *basic scenario*. The ordinary novelist has not, I admit, the expert knowledge to write a technically perfect scenario; but he could and should write a basic scenario. Indeed, in my view, the only man capable of re-creating a first-rate book on the film is the man who wrote that book. And when a producing company calls in the author to help in this matter then we shall get films of an artistic and literary merit undreamed of heretofore.

## ARTIST AND PRODUCER.

"What I am pleading for is that the literary man should do the literary work where his own books are concerned. When he has supplied the basic scenario by all means let the producing company shut the door on him, and hand his scenario over to their scenario editor to alter with scissors and paste as his experience dictates.

"I think that any novelist who was well off enough to be able to refuse any offer which did not suit him, should refuse to sell the film rights of any novel of his, except on the condition that he wrote the scenario upon which the film is to be built. The present scheme does not, and cannot work. The creation of an artist cannot be successfully filtered through the mind of another man, however good that man may be.

## WHERE THE CRITICS ERR.

"I say all this, because I find that critics are on the wrong tack when they talk about the matter. The 'Times' critic the other day congratulated Mr. Rafael Sabatini on having the self-respect to write a scenario of one of his novels, 'The Recoil,' and asked why other novelists could not be equally keen and self-respecting about their work. That is a totally wrong conception. All that self-respecting authors should ask from the producer is to be allowed to do the work which they alone can do as it should be done.

"With regard to the presentation of a story, my feeling is that the novel is—at the present time, whatever the future may hold—a more potent instrument than the film, given the type of mind that can assimilate beauty through the written word. Nevertheless, as Lord Ashfield, I think, said the other day, many people imbibe from pictures what they could never imbibe from books, and thus, of course, pictures fill *lacunæ* which literature has not filled. There is no doubt that 'pictures' quicken the æsthetic sense in millions formerly dead to the appeal of the traditional forms of Art."

# FILM PLAY BY THE AUTHOR OF 'TRILBY'

**A Paramount Production of "Peter Ibbetson" which should prove a big popular success.**

**A Story which depends largely upon a strong strain of Drama,  
a touch of fantasy, and pretty idylls for its effect.  
A very charming production, beautifully acted.**

**T**HE film version of George Du Maurier's "Peter Ibbetson," which was shown to the London trade at the New Gallery Kinema on Tuesday morning by Famous-Lasky, is a very charming picture. Its story is idyllic. There are those who think that it is impossible to reproduce upon the



SCENE FROM THE FILM.

screen a narrative which depends largely upon its idylls, a strong strain of drama, and a touch of fantasy for its chief effects. Such should make a point of seeing this latest Paramount picture.

## BY THE AUTHOR OF "TRILBY."

George Du Maurier was first and foremost a great artist. He took to writing late in life, and readers will recall the tremendous sensation which his first novel, "Trilby," created on its appearance in the early nineties. "Trilby" was a story of idylls, but it also had the advantage that its characters had strongly defined personalities. "Peter Ibbetson" is an entirely different type of story, and if anything lends itself better to the requirements of the screen than did its predecessor, possibly because of its dramatic climax.

## A DELIGHTFUL STORY.

Before proceeding to touch upon certain points which, in our opinion, would be the better for slight revision and cutting, it would be as well to first briefly outline the story itself. Gogo Pasquier, a boy, lives with his mother and father, the latter a chemist in the suburbs of Paris, about 1840. His companion is Mimsi, the daughter of the Seraskiers, who live near by. Colonel Ibbetson, an English *roué*, enters the Pasquier home, and, clandestinely, revives his flirtation with Mrs. Pasquier who, in years gone by, had discarded him for her husband. Pasquier is killed while making a chemical experiment, and Colonel Ibbetson adopts Gogo when Mrs. Pasquier follows her husband to the tomb. He takes Gogo to England and the boy thereafter is known as Peter Ibbetson,

the nephew of the disreputable colonel. Peter grows to manhood amid sordid surroundings. He engages in a professional prize-fight with bare fists. One night Peter recognises Mimsi at Covent Garden and learns to his dismay that she is now the Duchess of Towers, and that her husband is an aristocratic rake.

At a music hall, Peter is invited to the dressing room of Delores, a dancer, and there finds Colonel Ibbetson, who becomes furious and vows that Peter is his own son. That night Peter goes to Colonel Ibbetson's room to demand an explanation, he is attacked by the old man and, in defending himself Peter accidentally kills him. He is tried and sentenced to be hanged, but Mimsi, the Duchess of Towers, whom he loves, causes his sentence to be commuted to life imprisonment in an asylum.

In his dreams, Peter sees the Mimsi of his childhood, and nightly thereafter he meets his sweetheart in his dreams. Mimsi becomes a widow and the two spend their lives together in dreams. Both grow old, but their dream-life continues. Mimsi perishes while trying to rescue children from a burning building. Her soul returns to Peter in his cell where he has just died, and the two are reunited in spiritual bonds.

## A DREAM FANTASY.

The dream part of the story is necessarily pure fantasy. It is very beautifully done, and the double photographic effects could hardly be improved upon. But it is just a question whether it would not be wise to somewhat shorten the scenes in which we see the prisoner standing upon the gallows with the swaying noose overhead. In our opinion, this scene, which is too long-drawn-out, is apt to pall, and in the case of the hypersensitive may induce a feeling of horror and repugnance. The dream scenes have a somewhat peculiar effect upon one. Following as they do the parting of the lovers in prison, where Peter's death sentence is commuted to one of life imprisonment in an asylum, they strike the onlooker as being rather in the nature of anti-climax. But even if this be true, and it is so to a certain extent, one loses sight of this fact by reason of the extraordinary interest these wonderful dream scenes induce in the mind of the onlooker. Pure fantasy as they are, they carry the story to its only logical conclusion, and one comes away with a satisfied feeling that the patience and loyalty of the man and the woman has, at length, received its due reward.

## A CERTAIN WINNER.

As a production of a popular novel, "Peter Ibbetson" will prove a big public success. Many of its backgrounds are a sheer delight to the eye. The acting of Elsie Ferguson as the heroine, and of Wallace Reid as the hero, is perfect, and whilst the entire supporting cast has been chosen with singularly good judgment, it is only fair to mention the excellent work of Montague Love (an English artist who has won his way to the top by sheer merit) and George Fawcett's acting of the rôle of Major Duquesnois, one of the Old Guard, which is as fine as anything of its kind we have seen upon the screen. This Paramount picture is a certain winner, and exhibitors should lose no time in securing it for their territory.

# POWERFUL PRESENTATION OF PINERO PLAY.

**Pina Menichelli acts with insight as Paula Tanqueray.**

**"The Second Mrs. Tanqueray," seen through Latin eyes,  
makes a strong picture with picturesque  
scenes.**

**S**IR ARTHUR WING PINERO'S play, "The Second Mrs. Tanqueray," was trade shown in picture form this week by the London Independent Film Trading Co. It is a U.C.I. production, the title rôle being taken by Pina Menichelli.

## A LATIN PAULA.

There is no mistaking the ability of the leading actress to interpret the scenes of tense emotion with which the play abounds; nevertheless, one was conscious throughout the first part of the play, in the scenes where the leading actress is known as Paula Ray, of the fact that she is of Italian blood. The oval face, the languid eyes of the actress, together with the drawn-back hair and the large dress-comb, emphasise the "unEnglishness" of the part, and although the style of hair-dressing is subsequently changed it is significant that on the one occasion when Paula returns to her old style of life, even though temporarily, that return is marked by a change in the style of hairdressing.

## THE STORY IN BRIEF.

The stern religiousness of Aubrey Tanqueray's first wife (acted without ugliness, by the way), makes his beautiful home unhappy except for the playfulness of the little daughter, Ellean, who soon after the play opens is sent to a convent. Mrs. Tanqueray dies, and, except for bachelor friends, Aubrey has no companions for many years. Meanwhile Ellean is growing up, and her father seeks to withdraw her from the convent, but she has decided to "take the veil." Soon after, Aubrey meets Paula Ray, a woman with a past, and they marry, despite the scandalised attitude of his friends. Then Ellean decides not to take the veil, and returns to the home of her father and stepmother, but there is a strangeness between the two women, and Paula, although she has renounced her former life, with its gaieties, is sad at the ostracisation of her husband and herself, and jealous of Aubrey's love for his daughter.

The climax arrives when Ellean, returning from a visit to Paris with a friend, brings with her a lover, who, calling surreptitiously one evening, is introduced to Paula, and to the surprise of both they discover that they are known to each other, having lived in illicit union previous to the man's departure for India. Hugh Ardale, deeply in love with the youthful Ellean, asks that no mention be made of their *affaire*, but Paula will not acquiesce. Then Aubrey learns the truth from Paula, and tells his daughter that Ardale must not see her again. Ellean, in grief and rage, turns on Paula, but relenting, descends in time to hear a shot, and to find Paula dying.

The strength of the plot and the fame of the play will attract wherever the film is shown, but as may be gathered, it is not on these alone that success will rest. The acting of Pina Menichelli will do its part in making this a real success.

## A WELL-SUSTAINED CHARACTER.

Pina Menichelli's interpretation of her part throughout deserves especial praise. As the society butterfly, she adopts a superior, detached expression and attitude, and one feels that she merely wants her lovers for the pleasure it is theirs to provide. A cigarette smoked through a long holder, and carelessly puffed at, heightens this impression, and her early farewell to Ardale is accomplished without any exhibition of emotion. Again, her first meeting with Aubrey shows her using the wiles that have attracted other men to her, used without visible effect upon him. Thereafter she changes, and the cobra-like style of feature and hair is gone, and although she is still using her charms to attract him, it is with humility and without the assurance of victory with which she began.

After the marriage, it is a Paula by turns resentful at her treatment by her neighbours, bored by the dull monotony of an unvisited house, jealous of Aubrey's love for his daughter, despairing at ever getting the girl to love her, contemptuous of the well-meaning visitor who takes Ellean to Paris, morbidly sensitive, easily piqued, her pent-up emotion bursting out eventually into a fit of rage. Then follows the remorse at the interception of Ellean's letters to her father, the impulsiveness of the embrace of the girl when the latter makes friends—this latter perhaps a little too hurriedly accomplished.

## THE CLIMAX

The meeting with Ardale provides the climax, and what follows makes yet greater demands. Ellean and she are friends, the girl is joyous in the new experience that has come to her, and Ardale calling to say "Good night," is brought in, and the two are face to face. Ellean afterwards accuses her of lying, and tells her that she can read her past in her face. Then a dazed expression upon Paula's countenance is well emphasised, though the close-ups here do not assist. This and the expression after the shot has taken its effect are thrillingly realistic.

## THE OTHER PARTS.

Of the other characters Ellean shows herself a true child of her mother, thoughtfulness and devotion being well interpreted. Aubrey does not strike one as possessing outstanding merits, and the others, while sustaining their parts, do not call for special mention. As in the original play, it is Paula upon whom the brunt falls, and though she may differ from the original character she has made the most of her silent part.

## SCENES AND DRESSES.

The film is considerably beyond average length, and took nearly an hour and three-quarters to exhibit. It is very well produced, the scenes showing restaurant and ballroom interiors, as well as that of Paula's dwelling, being tastefully furnished. The dresses, too, will interest the feminine part of the audience, the evening dress of the leading actress in particular.

# FILM TRADE PERSONALITIES.—No. 45.

## THE BOHEMIAN GIRL—S.



THE BROTHERS CHARLES AND HERBERT WILCOX,  
*of Astra National Productions, Ltd.*

# RE-PRODUCING "THE CHRISTIAN" AS A FILM.

## Goldwyn's Producer, Maurice Tourneur in England to make Scenes for Film Version of Sir Hall Caine's great Novel.

**W**ITHIN an hour of his arrival in London on Monday evening a representative of THE FILM RENTER had an interview with Mr. Maurice Tourneur, the well-known producer, who has come over to England to produce the English and Manx scenes in the film version of Sir Hall Caine's won-



MR. MAURICE TOURNEUR.

derful and popular novel, "The Christian"—the third screen reproduction of the same book.

Accompanying Mr. Tourneur, and helping him in his task, are Mr. J. J. Cohen, Goldwyn's production manager, who is in England as business manager, and Mr. L. S. Hiscott, formerly with Famous-Lasky, who is assisting Mr. Tourneur in the production.

"This is not my first work on an English book," Mr. Tourneur remarked. "I was responsible for the production of 'Romany Rye,' 'Lorna Doone,' 'White Heather,' and others, including 'The Whip,' but I am specially interested in 'The Christian,' and I believe I know the book backwards almost." Mr. Tourneur spoke with real delight of his task, at the back of which

he said Goldwyn's had placed all their resources in order that a picture of outstanding merit might be produced. Although he had only just arrived, he was eagerly looking forward to meeting Sir Hall Caine, with whom he was collaborating in building the story pictorially. He had received an invitation from Sir Hall Caine, and they were going together round the beauty spots described in the novel. "I am so much in love with the book and its scenes and characters," said Mr. Tourneur, "that I am anxious to see the places with my own eyes."

In answer to a question by our representative, Mr. Tourneur said that he expected to be in England round about seven weeks. All the exterior scenes were going to be "shot" here in order that a right atmosphere might be obtained, but it was probable that interiors would be produced in California. The scenery of the Isle of Man, Soho, and the Derby scenes were the important ones.

Asked regarding his cast, Mr. Tourneur said that the part of Glory Quail was being taken by May Bush, and that of John Storm by Richard Dix. As regards "stars," the name of Sir Hall Caine was sufficient attraction, without emphasising any well-known film name. The other principal characters were due to arrive in England next Sunday by the *Homer*, while subsidiary members would be engaged over here. Work would begin almost immediately.

In the course of conversation, our representative gathered that the importance was being realised in America of producing films dealing with English scenes in the country which was the venue of the film, and that the British criticism of pictures was closely watched and appreciated.

"I do not see," said Mr. Tourneur, "why London should not be a real centre for film production. It is within 36 hours of important Continental centres, such as Rome, and settings requiring Continental scenes are within comparatively easy distance." Mr. Tourneur remarked that the present was his fourth trip to Great Britain, and, asked if he considered climatic conditions in any way a handicap, said that cinematography was not so dependent upon weather conditions as it used to be, and even in California many of the scenes were now produced with artificial lighting.

## BRITISH NATIONAL FILM LEAGUE FIRST RELEASES.

**T**HERE has been keen anticipation, for the last few months, in respect to the first films to be released by the British National Film League. As is now well known, this organisation of British manufacturers is banded together for the purpose of giving the exhibitor more up-to-date films, and not to book any of their subjects until they have been trade shown.

Exhibitors throughout the country have been reserving dates for these films, and we are now in a position to announce that at the first four trade shows to be held at the New Gallery Kinema, Regent Street, at 11 a.m., the following important

subjects will be exhibited for the first time: June 8, "When Greek Meets Greek," by Paul Trent, a Walter West production, featuring Violet Hopson and Stewart Rome; released by Butchers' Film Service; Ltd. June 15, "A Bachelor's Baby," by Rolf Bennett, a Granger-Davidson production, produced by Arthur Rooke and featuring Tom Reynolds, Haidee Wright, and Constance Worth; released by Granger's Exclusives, Ltd. June 22, "Lord Byron: His Romance and his Love Affairs," from the play by Alicia Ramsay, a British Screen-Craft production, produced by Capt. A. Calvert, with an all-star cast, including Marjorie Hume, Howard Gay, May Clare, and David Hawthorne; released by the Gaumont Co., Ltd. June 29, "A Sailor Tramp," from the novel by Bart Kennedy, a Welsh-Pearson production, produced by Martin Thornton, featuring Victor MacLaglen and Hugh E. Wright; released by Jury's Imperial Pictures, Ltd.



# "IF WOMEN ONLY KNEW"

**A Beautifully-acted and Intensely Dramatic Love Story,  
which will be much in demand.**

No matter how much a frivolous, pretty woman may ruin a man's career there is always another who really loves him. This is illustrated in the fine photoplay under review. The dramatic climax shows how the true girl finally wins the man she has always loved.

IT is safe to say that no management can afford to miss "If Women Only Knew," an International production, directed by E. H. Griffith, shown in London this week. The story is based on Balzac's "Meditations on Marriage," and the production is of a very high order, superbly acted and photographed. It is a beautiful presentation of a love theme, very human, and laying bare the characteristic frailties as well as the very best virtues of womanhood.

## THE STORY.

Maurice Travers is the son of a widow of scanty means who has struggled hard to educate her son in Colburn University. But he prefers pleasure, and fails in his examination, and does not like to tell his mother. He finds consolation in pretty Donna Wayne, daughter of a wealthy man, but a shallow flirt. They elope and get married in New York. They are at first infatuated, but Donna soon tires of Maurice when he is unable to find work. Her own money she spends on expensive clothes, and when Maurice asks her to be careful there is a scene, and he leaves. Donna's father had refused to help them.

## A WOMAN'S SECRET LOVE.

Madeleine Marshall, a beautiful girl, the daughter of an old friend, whom Mrs. Travers has mothered since childhood, secretly loves Maurice, and she nurses Mrs. Travers throughout her illness till her death. A touching part of the story is the way Madeleine writes letters, representing they come from Maurice, to cheer up his mother, who becomes blind in the early days of her illness. Maurice discovers that Donna is about to run away with Billy Thorne, a rich young college friend, and finally she divorces Maurice on the grounds of desertion. Then comes the thrilling climax, showing Madeleine, by

a chain of circumstances, finally united to the man she had secretly and consistently loved for so long.

## AN ALL-STAR CAST.

The cast is a particularly strong all-star one, with Miss Virginia Lee as the frivolous Donna Wayne, Robert Gordon as Maurice Travers, and Miss Madeline Clare as Madeleine Marshall. The last-named will make an especial appeal to kinema-goers as the beautiful girl whose secret love for Travers was always deep and consistent, despite his many failings.



SCENE FROM "IF WOMEN ONLY KNEW."

## SPECIAL REPRESENTATION FOR THE "QUEEN OF SHEBA."

AN excellent example of how an effective and attractive prologue presentation can be arranged at low cost in connection with a big feature film which lends itself to stage effects is brought to our notice by Mr. Sidney Bernstein, of Film Agencies, Limited.

In connection with "The Queen of Sheba," which was recently put on at the Empire Cinema, Willesden, Mr. Bernstein writes as follows: "All the minor characters taking part in the Prologue were local residents for whom I had advertised on my theatre screen some weeks beforehand. The costumes were hired from Nathan's, and looked exceedingly effective. Mr. Leon Pollock (with whom I came to an arrangement over the matter) and I then selected two of the most striking scenes from the film to stage as the Prologue. The artistes were then rehearsed several times, and although all were amateurs it was soon found that they took a keen interest in their parts.

I have to thank Mr. Victor Sheridan for putting me in touch with the "King and Queen," for he had previously engaged them to take part in his Prologue for the same film. Moreover, he also allowed me to utilise several of the properties which he had utilised in his own Prologue.

"The staging of the presentation caused very wide comment in the district, not only because of the local talent engaged but also on account of the artistic atmosphere created before the film began. 'The Queen of Sheba' did good business—and the whole presentation (which was staged three times a day), together with the augmented orchestra, cost less than £60."

From this statement of Mr. Bernstein's it will be seen that the public are as keen as ever to see films, but they want attracting to the theatre—their appetites need to be whetted. Mr. Sidney Bernstein, who has attracted quite a large amount of attention from the public, and money into his box-office, by his special presentations in this country, is prepared to give any exhibitor who cares to write to him free advice on the subject of special presentations.

# PEGGY HYLAND'S NEW ENTERPRISE.

## Popular Screen Actress Tells "Film Renter" readers about her forthcoming Comedy Series.

**A**LTHOUGH there are probably few people nowadays who are unsophisticated enough to believe that the life of even the most fortunate film star is one of ease and luxury, we dare wager that a good many persons, even in the trade itself, have very little idea of the extreme discomfort which has often to be endured. On Monday a representative of the **FILM RENTER**, appropriately blushing, interviewed Miss Peggy Hyland "in bed" at the Windsor Studios, Catford, through the glass roof and walls of which the sun beat down upon her, as oppressed by the full complement of bed-clothes and a heavy eider-down, she gave a most realistic portrayal of a nightmare which culminated in violent precipitation to the adjacent mat.

### New Comedies. A Series of

The film in the making is the first of the new comedies which she is not only starring in, but is also

producing for the new company which has been formed to exploit her in these pictures. The name of the firm responsible has, hitherto, been kept secret, but we are now at liberty to announce that it is the Pioneer Film Agency.

In conversation with Miss Hyland, she informed us that the title of her first comedy would be "Fixing Father," and that she had been fortunate enough to secure the support of such well-known artistes as Gibson Gowland, who so impressively played the prominent part of the Alpine Guide in "Blind Husbands"; Donald Searle, who appeared in "Four Men in a Van"; and Alban Atwood. "For two years," said Miss Hyland, "I have been awaiting an opportunity to produce and have made a close study of the subject with that object in view. Women, in my opinion, have infinitely more patience than men and are more analytical, and there is no earthly reason why the profession of film producer should not offer excellent chances to women of the right temperament and type. In these light comedies I intend to make a special feature of my hats and frocks which, without exaggeration, will be so up to date that when I wear them in front of the camera they will be prophetic of the fashions of the near future and, when seen on the screen by the public, indicative of the fashions which have just arrived. They are being made for me by a leading West End house.

### A Disputed Point Settled.

"There's one thing which I should be grateful if you would do for me, and that is if you would settle once and for all the question as to which film I made my screen debut. Last week I read a paragraph stating it was the Gaumont

Company's 'Sally Bishop.' Another paper declared that it was in the Ideal Company's famous picture 'Caste.' I owe both these firms my thanks for giving me the opportunities they did in my early screen days — only a few years ago, by the way — but the fact remains that I first appeared in the Clarendon Film Company's 'The Life of an Actress.' I am never likely to forget it because there was quite a strong probability of it being my last.

### What Happened to the Cherry Brandy.

"At the last moment the Thames police refused to allow me to be thrown into

the river from a landing stage near Waterloo Bridge because, as they explained, there was such a strong suction that even a fine swimmer would have been drawn under. So I was 'jettisoned' at Tagg's Island instead, on an icy day in February, and on being fished out afterwards discovered that the bottle of cherry brandy provided by the producer to help restore my circulation had been secretly consumed by a thirsty actor during the journey down!"

The story of "Fixing Father" is from an original idea by Miss Hyland and Mr. Tucker of the Pioneer Film Agency, and in it the former assures us that with the aid of Mr. Blakeley, her American camera expert, she has contrived to secure one of the most novel comedy "stunts" yet seen on the screen.



SCENE FROM THE FILM.

Mr. W. Williams, proprietor of the Workington Hippodrome, has purchased the Wigton Picture Palace, with the Assembly Rooms attached, as a going concern.

The late Mr. A. Bernstein, of Walm Lane, Cricklewood, N.W., kinema proprietor and for many years managing director of A. B. Salmon, Limited, of Stratford, E., left £54,995.

# ARRANGEMENTS FOR THE C. E. A. SUMMER CONFERENCE AT LIVERPOOL.

## Business and Social Program in Course of Preparation.

**A** LENGTHY agenda, embracing many items of interest, came before the members of the North-Western branch of the C.E.A. at their monthly meeting on Friday at Liverpool. Mr. J. H. Dovener occupied the chair.

The principal subject was that of the Summer Conference at Liverpool, and Mr. Fred Worswick, chairman of the Committee in charge of the arrangements, reported that the following program for the holding of the Annual Summer Conference of the C.E.A. at Liverpool on Tuesday, Wednesday, and Thursday, June 27, 28 and 29 had been drawn up:

The Conference will open with a meeting at 3 p.m. on Tuesday, June 27, at the Midland Adelphi Hotel—which will be the general meeting place.

### Social and Business Gatherings.

From 7 p.m. to 8 p.m. the President and Mrs. Trounson will hold a reception of delegates and guests in the Hypostyle Hall, Adelphi Hotel, and from 8 p.m. till midnight there will be a dance in the large ballroom of the hotel. Refreshments will be served and the music is to be supplied by a special orchestra provided by the members of the North-Western Branch.

On Wednesday, June 28, at 10 a.m., a conference meeting will be held at the Futurist Picture House, Lime Street. W. Gavazzi King and others will read papers dealing with important subjects. A general discussion will follow, the meeting closing at 12-15 p.m. Members are asked to introduce any subject that might be of benefit to the Association. There will be a luncheon at the Midland Adelphi Hotel from 12-45, and at 1-45 the delegates and friends will leave by char-a-bancs for Southport, where, from 4 to 4-30 the Mayor (Councillor Miss C. Hartley), will hold a reception at the Art Gallery. Tea (kindly provided by the Mayor) will be served in the gardens, during which the Corporation Military Band will render selections. The party will leave for Liverpool at 5-30, arriving at the Adelphi Hotel at 6-45. At 8 the Conference dinner, at which distinguished guests will be present, will be held at the hotel.

### Visit to Port Sunlight.

On Thursday, June 29, the delegates and friends are to leave the landing stage by the 10 a.m. boat for Rock Ferry, whence char-a-bancs will convey them to Port Sunlight, where the works of Messrs. Lever Bros., Ltd., will be visited. Luncheon will be provided by Lord Leverhulme at 12-30. An hour later the party will board the char-a-bancs for Chester, which will be reached in about half an hour. At 3 a trip will be made up the Dee to Eccleston Ferry where high tea is to be served. The return trip to Chester is timed for 6-30, and the departure, per chara, from Chester, *via* Neston, for Birkenhead, will be at 7-30. This will bring the Conference to a close.

It was unanimously agreed to invite Lord Leverhulme and Lord Beaverbrook to the Conference dinner.

### Meeting Expenses.

The Chairman said it would be necessary to ask for subscriptions towards defraying the expenses.

Fred Worswick promised he would keep the expenses as low as possible.

Alderman Trounson: If any balance remains in hand it should be devoted to the Benevolent Fund. It would be rather an encouragement to those who might not know what amount to give. A circular will be sent to each member.

The Chairman said he would start the subscription fund with £25, which sum he would give on behalf of the halls with which he was connected. (Hear, hear.)

Mr. Sarome suggested that a levy would be the better way of getting in the money, and it was eventually agreed to leave it to the Committee to decide what means should be taken to collect the money.

Mr. Monaghan thought they might extend an invitation to the Chancellor of the Exchequer. (Laughter.)

### The Benevolent Fund.

A motion was proposed by the chairman asking for the appointment of a local Standing Joint Committee for the purposes of reporting upon the conditions under which grants should be made from the Benevolent Fund, the authority to make use of the name of the local kinema industry in connection with social functions, and other matters that may arise in support of the proposition. The Chairman stated his suggestion was to the effect that they should appoint a local committee on the same lines as London had done. With regard to the Benevolent Fund, they had no fewer than six applications before them. The trustees had no proper basis for dealing with such applications, and his proposition was that the Joint Committee should investigate these cases and report to the trustees.

Alderman E. Trounson (president of the C.E.A.) said he did not see any good reason for altering the condition of things at present. The question of the fund was dealt with at a crowded meeting at the Kinema Exchange, when there were criticisms regarding the way in which the fund was being administered, but the meeting was unanimous that the present arrangement was adequate. The cases were considered by a couple of members, and this method was much more workable than if they left them to a larger number, inasmuch as some of the applications required immediate attention. The fund was the outcome of one of the kinema balls at the Adelphi Hotel. The Chairman (J. H. Dovener), J. Leslie Greene, Fred Weisker, H. Lipson and himself were appointed trustees.

The Chairman: That disposes of that. With respect to paragraph (b) there seems to be no recognised authority in the industry for the purpose of promoting balls, etc. In addition to the annual ball at the Adelphi Hotel, we have had this season a movie carnival promoted by the Kinema Club, and also a kinema ball run by several renters.

Eventually the resolution, amended as follows, was adopted:

That the local branch of K.R.S. be asked to agree to the appointment of a Local Standing Joint Committee for the purpose of dealing with the question of authority to make use of the name of the local kinema industry in connection with social functions, and any other local matters that may arise from time to time.

### Film Censorship.

Referring to a circular letter from the London and Home Counties Branch *re* film censorship, Alderman Trounson said they had so impressed the producers and renters with the need for clean films that to-day the films are so good and so free from objectionable details that 75 per cent. of those submitted to the censorship are suitable for exhibition before adults and children, and only 25 per cent. are suitable for adults only. They might hope for a 100 per cent. program soon.

(Continued on next page.)

# "BARRING" THE MARKER.

## Leeds Exhibitors Change Front and Support General Council.

### "SOME MARKERS ANYTHING BUT HONEST."

**T**HE film-marking question has been raised again at Leeds, where the C.E.A. first allowed a film-marker's letter of complaint of alleged persecution to lie on the table, reconsidered and revised their attitude.

The writer of the letter in question now wrote expressing surprise at such a decision, and holding that a vital principle affecting all exhibitors in the country was involved by the action of the renters towards himself.

The chairman (Mr. T. H. Kaye) was inclined to agree, and called attention to the fact that the General Council had passed a resolution strongly deprecating any step taken by renters to prevent an exhibitor or his agent from attending any trade show or making any marking on such trade show. The matter had been referred to a joint committee of renters and exhibitors who would doubtless make a report on the subject to the next meeting of the General Council. The majority of the members of the General Council considered that the action taken was an attack on the exhibitor. Those who didn't realise that, he added, were men who were interested on both sides of the business.

#### Are Markers Honest?

Mr. J. Jesson (Penistone) held that if this sort of thing was going to be general, regardless of whether a film marker was doing his work conscientiously or not, exhibitors were going to be badly hit. He added that it was a fact, however, that sometimes film markers were anything but honest in the way they

conducted their business, and in such circumstances it was only right that renters should have the power to stop them.

The chairman added that supposing a film marker was not acting fairly, exhibitors would quickly know the fact and not employ him. Such a man would find his own level very quickly. They must bear in mind that there were a great many country districts where there were no trade shows held at all, and which were a long way removed from trade-show centres. Exhibitors in such areas were obliged to rely on such people for their reports of films.

He went on to say that at the General Council meeting Mr. Morrison, of Newcastle, had adopted a rather unfortunate attitude on this subject, and as a result there had been a stormy meeting of the Newcastle branch. Mr. Morrison approved of the action of the renters and suggested that film marking should be done by the C.E.A. officials.

If it was wrong for an outside firm with a business reputation to uphold and a living to make to mark films, said Mr. Kaye, then it was equally wrong for the C.E.A. to do it. If they were going to allow people who were selling the goods to dictate to them as to who should be their agents and who should not, or that they were not to have agents at all, then it was not good business and it was not common sense. He could never approve of such a thing. This matter would be very closely watched.

The chairman took the view that if they passed a resolution approving of the action taken by the General Council it would be enough, and this course was adopted.

*(Continued from previous page.)*

#### Relations With the E.T.U.

The proposed agreement with the Electrical Trades Union was discussed at considerable length, the chairman remarking the old working card remained in operation until a new one was agreed to.

Duncan French moved and C. W. Perry seconded that the branch's connection with the E.T.U. be severed.

Alderman Trounson reminded the meeting that when the proposed new regulations came along there was a feeling that it would not be wise to break with the E.T.U. at the present time, and the chairman considered it a proper thing for the branch to retain its relationship with the Union in some form or other. Negotiations had taken place on their suggestion, but the Union was given distinctly to understand that the branch had no desire, even if it had the power, to make whatever arrangement was come to obligatory, or to force it upon the members.

Councillor Edwin Haigh said anyone who had read the E.T.U.'s new rules was staggered. The time had come, in his opinion, when they should end their connection with it. He was one of the last employers to bring down wages, but he thought the time had arrived to reduce the pay of operators at some of the halls that were not paying a dividend.

The Chairman: Nearly all the branches have an arrangement with the E.T.U. or the N.A.T.E. We have been asked by the operators to submit our terms, but we have never done so. We have always let them submit theirs.

Mr. Smith: If you turn down the one Union you must turn down the other.

An amendment that the whole matter be referred back to the employers' part of the Conciliation Board was rejected.

C. W. Perry said the reason he supported Mr. French's motion was because he believed the men had deliberately gone out of their way to create friction between employer and employee. They sheltered themselves behind this Union; even the lads admitted it.

Councillor Edwin Haigh: We can draw up new rules without having to negotiate. I contend I have a right to manage my own halls in my own way, and I don't want any interference from outside.

Ultimately, with the consent of Duncan French and E. W. Perry, the following resolution was drawn up and carried unanimously:

That a sub-committee be appointed to draw up rules and regulations for the employment of our own operators and assistants on an equitable basis, and these be communicated to the E.T.U. on acceptance by our branch.

The Chairman: The existing card stands, I take it, until the new rules are framed?

Councillor Edwin Haigh: So far as I am concerned, I will abide by it.

The following were appointed the sub-committee: Messrs. Trounson, Dovener, French, Johnston, Bell, Worswick, Locke, H. Hughes, Levy, Rutherford, Gordon, Haigh, and Perry.

Replying to Mr. Shaw, the chairman said managers were at liberty to employ Union or non-Union men.

A communication was read from the General Secretary saying he had been ordered away for two months for the benefit of his health, and it was decided to write him a letter expressing sympathy with him and the hope that his health would soon be restored.

# Paramount Pictures



## TRADE SHOWS

<b>LONDON</b> NEW GALLERY KINEMA, AT 11 A.M.	<b>TUE</b> May <b>16</b>	" PERPETUA " (Famous Players-Lasky British Producers, Ltd.) With Ann Forrest and David Powell.
<b>GLASGOW</b> CINEMA HOUSE, RENFIELD STREET, AT 11 A.M.	<b>WED</b> May <b>17</b>	ELSIE FERGUSON and WALLACE REID in the West End Success, " PETER IBBETSON," A GEORGE FITZMAURICE Production.
<b>LEEDS</b> CINEMA EXCHANGE, AT 10-40 A.M.	<b>TUE</b> May <b>16</b>	" PERPETUA " (Famous Players-Lasky British Producers, Ltd.) With Ann Forrest and David Powell.
<b>SHEFFIELD</b> ELECTRA CINEMA, AT 10-45 A.M.	<b>WED</b> May <b>17</b>	" PERPETUA " (Famous Players-Lasky British Producers, Ltd.) With Ann Forrest and David Powell.
<b>MANCHESTER</b> CINEMA EXCHANGE, AT 11 A.M.	<b>TUE</b> May <b>16</b>	" PERPETUA " (Famous Players-Lasky British Producers, Ltd.) With Ann Forrest and David Powell.
<b>CARDIFF</b> 16 PRIORY STREET, AT 11 A.M.	<b>FRI</b> May <b>19</b>	ELSIE FERGUSON and WALLACE REID in the West End Success, " PETER IBBETSON," A GEORGE FITZMAURICE Production.
<b>NEWCASTLE</b> GRAINGER PICTURE THEATRE, AT 11 A.M.	<b>FRI</b> May <b>19</b>	ELSIE FERGUSON and WALLACE REID in the West End Success, " PETER IBBETSON," A GEORGE FITZMAURICE Production.
<b>LIVERPOOL</b> SCALA THEATRE, LIME STREET, AT 11 A.M.	<b>FRI</b> May <b>19</b>	" PERPETUA " (Famous Players-Lasky British Producers, Ltd.) With Ann Forrest and David Powell.
<b>BIRMINGHAM</b> SCALA THEATRE, AT 11 A.M.	<b>FRI</b> May <b>19</b>	" PERPETUA " (Famous Players-Lasky British Producers, Ltd.) With Ann Forrest and David Powell.
<b>NOTTINGHAM</b> LOUNGE THEATRE, AT 11 A.M.	<b>TUE</b> May <b>16</b>	ELSIE FERGUSON and WALLACE REID in the West End Success, " PETER IBBETSON," A GEORGE FITZMAURICE Production.



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# "PERPETUA"

with ANN FORREST and DAVID POWELL.

From the Novel, "PERPETUA", by DION CLAYTON CALTHROP.

Scenario by JOSEPHINE LOVETT.

*A Paramount Picture*



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# Broadway Comedies



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# A WELL-TOLD TALE OF THE TURF.

## "Boy Woodburn," a fine racing picture.

Adaptation of Alfred Ollivant's novel by George Clark Productions  
possesses throughout a good open-air atmosphere,  
and provides fire and race thrills.

**A** WELL-TOLD racing story is always bound to be popular, whether presented to the eye or the ear, for in addition to the thrills of a horse race there is always that instinctive love for a handsome horse that possesses all but a negligible minority of men. Those who have read any of Alfred Ollivant's stories know how wide is the scope of his love of animals and the important part they play in the development of his stories.

Stoll's presented the George Clark adaptation of Ollivant's "Boy Woodburn" last week to the London trade. It is a racing story with a heroine whose love for horses is but a reflection



SCENE FROM THE FILM.

of the author's own, and is throughout an out-of-doors story. The only within-walls scenes are the interior of the trainer's house and a very brief, and quite unimportant, scene of a Grand National dinner.

### CLEAN-CUT CHARACTERS.

As usual with this type of story, the chief incident is the attempt to secure the failure of a good horse in a classic race, upon which so much depends, and the schemes resorted to by its enemies provide the thrills. But if the theme is a familiar one, its treatment by its author, and for the film by its producer, take the story high above the commonplace, and present it in a most attractive manner. Its characters—old Mat, Woodburn, a horse trainer (A. Bromley Davenport), tall, horsey, with grimace and awkward gait; Boy, his daughter (Ivy Duke), with a bare bachelor apartment above her father's stables; Jim Silver (Guy Newall), with possessions in Brazil in which he is not interested, and horses in Woodburn's stable in which he is—these are the most prominent in the story. There are others, however, and Mat's wife (Miss Mary Rerke) makes charming if brief appearances. There are other humans, and as one expects from Mr. Ollivant, many animals, including horses, dogs, goats, pigeons, a donkey, and a cat.

### REARING THE FOAL.

"Four Pounds the Second" is the tiny foal of a mare which Mat has bought for a pound a leg from a gipsy, but which dies

in foalbirth. Boy rears it upon goats' milk, until her father declares that it is the very spit of its wet nurse, and as time goes on it develops into a promising colt. Meantime a love affair is developing between Jim Silver and Boy, which the latter refuses to reach its fullest point until "we have won the National with Four Pounds the Second."

At this point enters the enemy, in the person of Jose, who as a tout for Juggers, who owns the favourite, Woolamaroo, seeks out Brand, Woodburn's oldest stable worker, and offers him money to dope Woolamaroo's rival. At a critical moment Brand sends Jose on a false errand and substitutes water. The dim half-light of the stable and half-seen form of the horse in the background provide here an interesting scene.

The thrills, however, are to come. Jose having inquired of Brand the effect upon "Four Pounds the Second" of the dope, is told by the latter that the horse is "so fit he's throwing back somersaults in his box." Accordingly at night Jose is seen arranging hay in heaps and pouring a liquid over them. More dope, thinks the beholder. No! A match is struck and flames leap up, seizing upon door and frame with raging energy. What of "Four Pounds the Second" now? Stable boys, old Mat, and Silver are seen amid the smoke and glare of the fire, sometimes in relief, sometimes in murk, passing buckets, getting out horses, rushing through smoke and darkness, while in contrast with these is seen the ever-conquering flame seizing upon beams and rafters.

By, in her cyrie, where is she? A scene full of thrills shows Boy in pyjamas getting through a trapdoor to the stable of the restless, plunging horse, tugging at its tether in its fear of fire and smoke. Jose has fastened the door without, and Boy pounds on the door in an agony of something like despair. At length, when the box is full of smoke and Boy is on the point of collapsing, the door is opened. Then "Four Pounds the Second" will not budge, until Silver thinks of an expedient and brings in the old goat on whose milk the horse had been nurtured. A horse will sometimes follow another animal in circumstances when fright transfixes it, and the leading in of the goat and the return, with the horse following, relax the tenseness. The fire scene as a whole is most excellently staged, and will hold a kinema gathering almost breathless.

### THE WOODBURN WINNER.

There is still the race to come, and a fine view of the Aintree course precedes the picture of the race. Jose has been told that Boy is the only one who can ride "Four Pounds the Second," and believes its rider is she. Here we have all the excitement of the race—the start, the jumps, riders and horses coming to grief, and the end of the race with the Woodburn horse the winner. Jose protests that a woman has ridden, and is only convinced by seeing the jockey and Boy side by side. Thereafter all that is needed is the saying of "Yes" by Boy to Jim—a horse-box scene with the National winner munching hay, and the lovers beyond.

"Boy Woodburn" is going to prove good business for anyone who handles it. Apart from the thrills of fire and race, the whole play is redolent of the open air and the joy of life. The love scenes between Jim and Boy are never "hot-housy," and the proposal scene, with the two leaning over the gate looking away from the camera interprets the chumminess of the two, and the virility of each, in a most attractive manner.

# WHAT LONDON RE

## The Week's Trade

**M**R. L. S. LEVIN, managing director of the Fox Film Company in England, informs us that William Fox, who is visiting this country from America this month, has signified his intention of visiting as many kinemas in the United Kingdom during his stay as possible. Exhibitors may wish to exhibit a Fox product during the week, May 29—June 5, and a handsome banner has, therefore, been prepared announcing "Fox week," which will be provided gratis to those who think of doing so. The Fox Company are prepared to book available productions at special prices during that week, and will forward lists with a banner on application.

### "Pay Day"—Chaplin's Latest.

The new Chaplin picture, "Pay Day," which has been filling a big kinema on Broadway for more than a month, is to be seen in this country very soon. It is understood that Pearl Films of London have acquired the picture for this country for £40,000. Film patrons may expect to see this picture, which is said to be Chaplin's best, about the middle of August.

### "Broken Blossoms."

Lillian Gish, the dainty and talented star, who has considerably increased her reputation by her performance in "Orphans of the Storm," and Richard Barthelmess, famed for his interpretation of the character of the lover in "The Love Flower," also Donald Crisp, the English actor, who has also produced many fine films, will be seen in "Broken Blossoms," acting under Mr. D. W. Griffith's superb direction. Strange to relate, Richard Barthelmess started his career as a serial actor. Later, he appeared in support of Nazimova, and he was recently seen in "Way Down East." As the Chink in "Broken Blossoms" he is at his best. Of all screen stars who have risen to fame, Donald Crisp can lay claim to having had perhaps the most adventurous life. He has been a rover from boyhood, and served in the Boer War.



SCENE FROM "BROKEN BLOSSOMS."

### "Lord Arthur Savile's Crime."

When the W. & F. Film Service show "Lord Arthur Savile's Crime" to the trade at the New Oxford Theatre on Friday next, we shall see in this Oscar Wilde picture another example of the capability of M. Rene Hervil, the French producer whose "Old Alsace" was such an artistic triumph. We are told that, despite the fact that the picture is essentially English, Hervil has so successfully retained the typical London atmosphere that it will be impossible to find any scene which betrays its French directorship. How he has managed to mould such conflicting temperaments as Cecil Mannerling, Olive Sloane, and Andre Nox in one production, and in typically English scenes at that, is an endeavour which remains to be seen, but we are told that the W. & F. Film Service awaits the opinion of the trade with every confidence, certain that the success of the Paris trade show will be repeated in London.

### "If Women Only Knew."

"It is always a woman who makes or mars a man, as mother, sweetheart, mistress, wife, she sets his standards, rules his heart—because she is herself his incentive and his reward." This truthful phrase is the basis of the International's big picture, "If Women Only Knew," which drew a crowd to the trade show at the Shaftesbury Pavilion on Tuesday last. The film is reviewed at length elsewhere in this issue.

### Selznick's Select Productions.

According to a report in an American trade paper, which was practically confirmed on inquiry at Mr. H. Winik's London office, that gentleman has just signed a contract with Selznick to distribute Select productions in this country. The report in question probably refers, we are informed, to the 1923 output now in course of production in connection with which Mr. Sam Morris, vice-president of the Selznick Corporation, recently arrived in London to arrange for their distribution.

### Harry Carey Again.

Harry Carey will be seen in the forthcoming Universal production, "The Wallop," which will be trade shown by F.B.O. at their private theatre on May 17 at 10 a.m. and 1-30 p.m., and on May 18 at 10 a.m. and 3 p.m. In his last two productions the popular star deviated from his usual type of story, but in his latest offering he gives the picture-goers the sort of entertainment which made him popular.

### The Carpentier-Lewis Fight.

As we go to press we learn from Pathé's that their special arrangements in connection with the filming of the Carpentier-Lewis contest for the Light Heavyweight Championship of Europe have proved a great success. Some really excellent pictures have been obtained of the fierce in-fighting by means of the long-focus camera, which was used even more often than in the Carpentier-Cook fight. The amount of publicity given this fight in the lay Press should prove of great assistance in helping the exhibitor to make the film a great success.

# ENTERS ARE DOING

## Activities at a Glance.



### "A Bachelor's Baby."

"A Bachelor's Baby" will be presented to the trade in June by Granger's. The film was produced by Arthur Rooke from Rolf Bennett's widely read novel. The exteriors are particularly fine, most of them having been taken in and around Torquay. The trials and tribulations of the old sea captain, played by inimitable Tom Reynolds, form the main part of a comedy of errors, that is brought about, unwittingly, by a baby. Haidee Wright plays opposite Tom Reynolds. Other well-known favourites in the cast are Constance Worth, Maud Yates, and Malcolm Tod.

### "The Little Minister."

"The Little Minister," the fifth Barrie story to be filmed, and the most popular and famous of them all, will be trade shown by the Gaumont Company at the New Gallery Kinema on May 31.

### Another Realart Picture.

The Gaumont Company, Ltd., will follow the Swedish Biograph production, "Guarded Lips," with another Realart picture, to be trade shown next Wednesday at the New Gallery Kinema at 11 o'clock. This is "Room and Board," in which Constance Binney is featured. The story is of the "She Stoops to Conquer" order.

### Sequel to "Kissing Cup's Race."

The new Walter West production is now well on the way to completion, and full advantage has been taken of the weather by Mr. West during the past few days. Violet Hopson plays the leading part in the production, with Stewart Rome opposite her, and Cameron Carr in the other important part. The story is written round the Derby, and Mr. West plans to take his whole company to Epsom at the end of the month to play scenes with the actual Derby crowd as a background.

### Congratulations.

Mr. Tom E. Davies has just been added to His Majesty's Justices of the Peace for the county of Hertfordshire.

### African Interest Films.

A number of travel, scenic, and educational films dealing with the industries, people, and scenic beauties of South, Central, and East Africa, as well as with their fauna, flora, and geological structure are now nearing completion by the African Films Production, Ltd., of Johannesburg, for the handling of which in Britain I.V.T.A. are responsible. A series of twelve films, with the attractive title of "Cape to Cairo," is arranged for serial exhibition, and among other pictures are "Where Slavery Flourished (1) Zanzibar, (2) Monibasa"; "The Great Lakes of Africa," showing Lakes Victoria and Nyassa; "The Nile from Source to Delta," and "Native Tribes of Central Africa," a picture showing the customs, industries, and recreations of these primitive people. Most of them are round about 1,000 feet in length, the only one of double that length being "Fauna and Flora of Central Africa."

### "The Three Musketeers."

In connection with "The Three Musketeers," which features Douglas Fairbanks, and which is to be released on Monday, the Allied Artists Corporation, Ltd., have issued an exploitation service book giving publicity hints and helps and a catalogue of blocks available for hire. A prologue written by Mr. Edward Knoblock is printed, and the suggestion is made that it shall be declaimed by a good elocutionist previous to the showing of the picture.

### "Desperate Youth."

Gladys Walton, the star of the Universal production, "Desperate Youth," scheduled by F.B.O., to be trade shown on May 11 and 12 at 10 a.m. and 3 p.m. at their private theatre, 22, Soho Square, came straight from school to the screen two years ago, and has already appeared in a number of Universal productions which have established her firmly in the affection of screen fans throughout the land. She is said to be the youngest star in pictures.

### Fox Trade Shows.

"The Broadway Peacock," with a powerful all-star cast, including Pearl White, and "Iron to Gold," with the popular Dustin Farnum as the star, will be the next two of the Fox New Star productions to be presented to the trade. Screenings will, as usual, take place in the private theatre at Berners Street on Monday, Tuesday, and Wednesday next, May 15, 16, and 17 at 11 and 3 each day. "The Broadway Peacock" is, as the title implies, a story of New York's Gay White Way, and is said to be delightful in its scenes of gaiety, and overwhelming in its intense dramatic moments. Dustin Farnum's rôle in George Owen Baxter's story, "Iron to Gold," is that of a misunderstood hero whose enforced life makes him a pathetic, as well as a manly, character. Farnum is afforded many opportunities to display his virility in a rôle said to be excellently suited to his pleasing personality.



SCENE FROM "IRON TO GOLD."

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

### Around the Renters—A New Enterprise—Clarion Film Agency Management—"Cocaine" gets Home—Sports' Items.

IT is rarely that Mr. Philip Harrison waxes over enthusiastic about any of the Famous-Lasky productions, but when he does it can generally be accepted that he has good grounds for being so. When I called upon him the other day after he had just witnessed the successful screening of George du Maurier's famous story, "Peter Ibbetson," he was most enthusiastic about the pulling power of the production. Describing the film as a triumph of the screen as regards photography, production and story, he ventured the opinion that Famous Players had never done anything better, and he expected it would secure record bookings. Next week Mr. Harrison will trade show "Perpetua," adapted from the novel by Dion Clayton Calthrop, a picture made in England and Italy on the scenes of the actual location. David Powell and Ann Forrest star in this new feature and it is interesting to learn that after the completion of the picture Miss Forrest, who is Swedish born, returned to her native land, where she was received and congratulated by the King of Sweden. David Powell has returned to America, where he is due to appear opposite Gloria Swanson in a super-production entitled "A Gilded Cage."

#### Brieflets.

During the temporary absence of Mr. Matthew Gill owing to illness, Mr. Harry Goodman will represent British Exhibitors Films, Ltd., in Lancashire. Mr. Goodman's address until further notice will be Exchange Hotel, Fomel Street, Manchester, and his phone numbers Central 4930, and City 164, where he will keep any appointments exhibitors may make with him.

Mr. Jim Carmen, of Provincial Productions, informs me that the trade show of his next offering, "Luring Shadows," will be announced shortly. The story is of the New Revelation, and Violet Palmer and Arthur Donaldson play the leads.

#### Goldwyn's Busy.

Mr. J. A. Pickering, who looks well after the interests of the house of Goldwyn in Lancashire, reports record business with his firm's latest production, "The Sin Flood," whilst the one-reel Inkwell Comedies, which, by the way, are regular rib-tickers, have gone splendidly in Lancashire. The Lion two-reel comedies have also been in brisk demand.

#### Lady to Manage Clarion Film Agency.

The vacancy in the managerial chair rendered vacant by the lamented death of Bert Lacy is to be filled by a lady in the person of Miss Seligman, who has been associated with the firm for the past seven years. Miss Seligman was a great help to Mr. Lacy in the past and has acquired a knowledge and insight into the film business which very few of the male sex can eclipse. Miss Seligman starts with the good wishes of the trade and tells me that some important developments are pending in the direction of film exploitation by the Clarion Film Agency. Mr. F. Montrose is still representing the agency in Manchester, but the Premier Services, Limited, of Liverpool, are no longer connected with the firm. At the moment no representative has been appointed for Birmingham, so I am requested to ask all exhibitors in that territory to address their inquiries to the head office at 12, Cannon Street, Manchester.

#### A Rush for "Cocaine."

Joe Fuller has simply been snowed under with inquiries and bookings for "Cocaine," and after the trade show on Friday

last he had a busy time filling in dates for impatient exhibitors. Warm summer evenings and the temptation of out o' door pastimes need hold no terrors for the live showman if there were more films of this character available. "Never mind a bit about the weather" runs the song, and it may be safely applied to "Cocaine," which is sure to be a certain draw wherever it is shown.

#### A New Renting House.

Capitol Productions, Limited, is the title of the latest newcomer to Manchester's list of renters. The guiding spirits are Saul Harris and A. J. Saunders, who are well known to pretty well everybody in the business. Mr. Harris started in the business in 1910, and may fairly claim to be one of the oldest renters in the industry. Mr. Saunders first appeared amongst us in 1915, when he became associated with the firm of Pathé. He subsequently became a director of Special Productions, Ltd., and, along with Mr. Aue Hollander, bought the Gaiety from Miss Horneiman. The new venture starts off, therefore, with good prospects of success. Their first films comprise twenty short-reels that are described as being something unique. These films are known as the "Producer's Brainstorm," and I shall be interested to see if they come up to the description given. They are also offering a film with the attractive title of "Morality," and Mr. Saunders, with the modesty so characteristic of film renters, describes it as a "life-saver." Certainly a film that will pack picture halls in torrid weather can be truthfully termed a "life-saver."

#### Manchester Trade Sports' Association.

The final carnival and dance which took place on Friday last at Pendleton was a huge success and everybody seems to have had a good time.

The President's and Vice-President's Bowling Handicap is due to take place on Friday next, May 19, and entries for this interesting competition are desired from members of the trade. The entrance fee is 2s., and may be paid to any member of the sub-committee. One of the rules governing the handicap is that no private woods will be permitted. The prizes are both handsome and useful and are now on view in the windows of Film Booking Offices, 28, Victoria Street.

An extraordinary general meeting of the Association is being called for Monday, May 22, at the Kinema Exchange, to present the half-yearly report and to consider pending resignations from the General Committee.

The Cricket match held on Wednesday between the Association and the Salford Police resulted in a win for the Salford Police who batted first and quickly ran up a score of 145 runs for 7 wickets, when they declared, leaving the Association 30 minutes to knock the necessary runs to win. This was regarded as an almost impossible task, but to the surprise of everyone the requisite number of runs were obtained at a loss of six wickets, and the winning hit was registered just two minutes off time. F. Harrison (Empire, Middleton) was top scorer for the Association with 63 not out, whilst Looms scored 83 for the Police. Following the match the Association team was entertained by the Police at the Griffin Hotel, Broughton, when Detective-Inspector Southwell presided and was supported by Mr. James Marks and Councillor Emery.

# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## The Fighting Lover.

A play with love, burglary, and murder scenes resting upon very slight foundation.

WHEN we are introduced to the hero of "The Fighting Lover," shown to the trade last week by F.B.O., he does not strike a beholder as possessing either of the characteristics implied in the title, unless to love to stay in bed and to fight a morning-after-the-night-before headache come within the meaning of the act. The first surprise he springs upon an audience is to appear inside three minutes (*vide* subtitle) dressed in morning dress to visit Aunt Lydia and the club—a remarkable recovery.

Here the plot begins—upon a light and unpromising foundation. Ned Randolph has been jilted, and our hero, Andrew Forsdale, bets him 5,000 dollars that he will provide three girls within thirty days, with one of whom he will fall in love, Vic Rayner to hold the stakes. With Aunt Lydia's help he frames an advertisement calculated to bring the right sort of girls along, but what financial gain will arise from the bet becomes much smaller when one realizes that each of the three selected girls is to receive a thousand dollars per month, plus board and accommodation.

The three are selected, but our hero has fallen in love with one of the applicants and eliminates her from the competition, substituting his cousin. Arrived at Aunt Lydia's country house, two of the girls are sleepless, a burglary takes place, Vic Rayner is found dead, and the Terrapin, a valuable diamond, is missing.

Andrew meets the thieves in the dark and fights take place, the details of which can only be surmised owing to the darkness, and suspicion falls on Helen Leigh, the reporter-daughter (although unknown to Andrew) of Aunt Lydia's butler. In the end it is found that Julia Gunther, another of the girls, is the thieves' confederate, and Helen being absolved, and Ned Randolph on the way to marrying Jean (the cousin), all is clear again, the only blot being the conduct of the dead Rayner towards Helen, which brought about his death.



SCENE FROM "THE FIGHTING LOVER."

An audience will find itself sympathetic towards Helen and appreciative of the house and garden scenes, but will only experience thrills of a very mild character.

## Fox New Star Production.

"Extra, Extra," a story of the intrigues of American journalism.

"EXTRA, EXTRA," is just an interesting little story featuring Johnnie Walker as Barry Price, a cub reporter, and Edna Murphy as Mary Rogers, private secretary to Alvin Stowe, the wealthy head of a large syndicate. The film is a Fox New Star production, and was shown privately in London last week.

Jim Rogers, a veteran reporter, is assigned by his city editor to get a story of the amalgamation of two large syndicates, but Rogers returns to the office without the story, and is pronounced a failure and paid off. Barry Price, a cub reporter, who is also instructed to get the necessary information, decides



SCENE FROM "EXTRA! EXTRA!"

on a bold scheme to interview Fletcher, one of the big men in the amalgamation scheme, on his yacht. Price swims out, and is taken on the yacht, when he is thought to be in distress. But he does not get the story from Fletcher. Later Price becomes butler to Stowe, and a series of thrilling incidents lead to his capturing the typewritten document telling the story of the amalgamation, which Stowe had intended for the rival paper. Price returns in a motor to the office with the copy, but refuses to give it to the editor unless Rogers is reinstated. This the editor agrees to do, and Mary eventually becomes Price's wife.

At the same time Charles (Buck) Jones is featured as Racey Dawson, as a cowpuncher, in "Pardon My Nerve." It is a story of the Wild West, with plenty of pistol shooting and thrills after the schoolboy's own heart, but the film is not one that would appeal greatly to the discriminating kinema-goer.

## The Chicken in the Case.

A comedy with some opportunities for uproarious laughter and ingenious situations.

IT would be difficult to think of a film farce so brimful of brisk comedy as the Selznick picture, "The Chicken in the Case," shown to the London trade this week by Pathé. It is true that some of the situations possess that kind of humour that might possibly offend prudish tastes, but there

## FILM REVIEWS OF THE WEEK—Continued.

are more laughs to the square minute than anything that has been seen for a long day.

It is Aunt Sarah, a spinster of over middle-age, who is responsible for much of the humour, in an attempt to separate her nephew, Steve Perkins, from his recently married friend, Percival Jones, and to refuse him a badly needed gift until Steve has himself settled down. He therefore introduces Percy's wife, Winnie, as his own, and the old lady taking to her, the cheque is made out to her. Thereafter she is a frequent visitor, and when the real love-birds go away to their country house Steve has to go and keep up the deception. The chicken in the case, a most tame and helpful bird from Percy's fowl-house, effects the introduction of Steve to Ruth Whitman, a neighbour's daughter, and things are going swimmingly until Aunt Sarah arrives, and by referring to Winnie as Steve's wife temporarily upsets the engagement.

Then follow the bedroom scenes, which are thoroughly well acted, where complications arise owing to Aunt Sarah wandering in and out of the room which should be that of Percy and his wife, and insisting on seeing the married couple to bed. Meanwhile Percy is dodging about in pyjamas on the landing. After some ingenious situations, which provoke constant laughter, all is cleared up, and Steve and Ruth are married in the fowlhouse, with the "chicken in the case" nestling, turtle-dove-fashion, nearby.

The comedy is great fun, but there is one difficulty about the sub-titles. These are printed in very artistic type, but their fine lines are so fine that the reading of them imposes quite a strain upon the reader's eyes. This is a pity, and might be remedied without destroying the sub-titles' excellent style.

### Her Husband's Wife.

A comedy-drama of love and jealousy.

THE latest offering by British Exhibitors' Films, which was shown to the London trade at the Shaftesbury Pavilion last week, is, as the title implies, a comedy-drama. The story of "Her Husband's Wife" is mildly amusing, but the fun is at no time of an uproarious character. The action, however, is so rapid, and the acting so good, that the thinness of the humour is much less apparent than one might think.



SCENE FROM THE FILM.

Fernanda Pouget, who stars in the part of the wife, is as pretty as she is vivacious, and keeps things moving at a rare pace.

Of the story there is little to tell. It is merely the outcome

of the doings of a suspicious and jealous wife, who doubted the fidelity of her husband. To put him to the test she sent him an anonymous letter making an appointment to meet "an admirer" later in the evening. The husband wasn't interested. He handed the letter over to a fatuous old fool, who kept the rendezvous—instead of the husband. Result: the lady fell into the trap of her own making with both feet, and endless trouble ensued. The husband in turn got jealous, and before things were finally straightened out the lady had had a very bad time, and the foolish lover the fright of his life.

It is all quite amusing in a quiet sort of way, and audiences who enjoy a chuckle rather than an outright laugh will no doubt find "Her Husband's Wife" amusing fare.

### The Infidel.

A South Sea story in which vivid scenes at the close hardly atone for lengthy and confusing earlier part.

"THE INFIDEL," trade shown in London last week by Association First National, and featuring Katherine Macdonald in the title part, has as its setting an island in the Southern Seas, and thus provides scenes of sub-tropical backgrounds possessing great charm. It must, however, be admitted that the movement of the play is slow and at times tedious, until towards the close, when the action speeds at a great rate.

The opening scenes show Lola Daintry (Katherine Macdonald) rowed ashore from the wreck of her yacht, the boatman and she being the only survivors. The nabob of the island covets her, but she goes to the house of the missionary, who, with Cyrus Flint, a man with ideals, who runs the copra interests of the island, keep the semi-barbarous natives from indulging in their primitive instincts of bloodshed.

The following day Capt. Haynes arrives, and endeavours to persuade Flint to sell his copra interests and clear out of the island. It is then revealed by a flash-back that Lola Daintry is in league with Haynes, that the wreck is a "frame-up," and that she is merely an actress who, stranded in an Australian city through the over-zeal of a preacher resulting in closing the theatre, has been engaged by Haynes to entice Cyrus Flint from the island. As a consequence of her stranding she has abjured religion, but the devotion of the missionary to the plague-stricken natives, and her affection for the man whom she has contracted to entice away, are obstacles in her path. At length, without her direct aid, Haynes succeeds in his purpose, and upon Flint getting aboard Haynes's ship the natives, urged by their nabob, besiege the white station. Lola induces Flint to return, help is summoned by wireless, and the conflict is subdued, not before, however, the missionary, with his dying breath, confesses himself as Lola's father.

The last scenes are full of strong situations, a most striking scene showing the sea breaking over the deck of Haynes's schooner (a night scene), with the decks black and shining with water, and the white paint of the under-rail effecting the contrast. The utter helplessness of the vessel is vividly interpreted by the run of the steering wheel to and fro, while the men struggle together, and the woman, blown about, pursues her desire to get Flint back to the island wireless station. The sense of urgency is also helped by the rushing destroyer and the wild, barbaric scenes round the missionary station.

Yet withal a spectator will regret that this good wine has been poured out in such full measure at the end, instead of being distributed throughout. The story, previous to the climax, is in the nature of a long prologue. It is not helped by the sub-titling, which sometimes, endeavouring to express pious utterances, is couched in distinctly flabby phrase, and robs an accompanying scene of its value. The play endeavours to show the return of "The Infidel" to belief again, but if this were

## FILM REVIEWS OF THE WEEK—Continued.

the idea in the writer's mind he has not conveyed it by the best method. As a result of her experiences Lola does again believe, but her conversion might have been effected in the earlier part of the play with less demand upon the patience of the beholder.

### Five Days to Live.

Sessue Hayakawa and all-Oriental cast in an ordinary Chinese story.

**S**ESSUE HAYAKAWA and his wife, Tsuru Aoki, play the leading parts in "Five Days to Live," shown by Jury's in London last week. An unusual feature of this picture is that no European appears throughout, the characters, which are all Chinese, being almost entirely taken by men and women of the Mongolian race.

Tai Leung is an artist, Ko Ai the little drudge at the fat Chong Wo's restaurant. The first-named loves Ko Ai, greatly to her stepfather's (the aforesaid Chong Wo) annoyance. Chong



SCENE FROM THE FILM.

is poor, and contracts to sell his step-daughter to Li, a wealthy merchant. Tai Leung's poverty gives him no chance against the wealthy one, but a bandit has offered to tell the secret hiding-place of his wealth to anyone who will take his place at the executioner's block. Tai does so, gets the wealth, is married, but has only "five days to live." On the fifth day he goes to execution, and the bride agrees to commit suicide, but with the ropes around him Tai Leung learns that the bandit has very considerably died of cholera, and he is free. Thereafter, a breakneck ride to Ko Ai, who is on the point of expiring, and her resuscitation.

There is a public for Sessue Hayakawa, and his admirers will find enjoyment in his interpretation of the character. The Oriental method of interpreting emotion, however, is not that of the West, and one always feels that the feelings and thoughts never get through the almost impenetrable mask. Except for tearfulness, the same applies to Ko Ai. The incident of selling one's life seems improbable to Western minds, but maybe that is one of the mysteries of the Orient. The play is scenic rather than emotional.

### Two Weeks With Pay.

Realart Comedy, with impersonation of film star as central incident and burlesque high-diving stunt.

**T**HE Gaumont Company showed to the London trade last week another of their Realart pictures, adapted from a "Saturday Evening Post" story, with the title of "Two Weeks With Pay," Bebe Daniels starring.

The story is that of a girl shop assistant, who bears a very strong resemblance to a well-known film star, being given two weeks' holiday with pay by her employer to go to a big hotel in the country and wear some of her employer's (Ginsberg) creations. She is mistaken for the star, and lives up to it, with two results: (1) that her employer gets big orders for dresses, and (2) that she has to do a big diving "stunt." A third result is her marriage, but that is only on the way when the picture ends.

The earliest scenes of the millinery shop are an introduction, with some mild comedy, to the main incident of the hotel, and serve to introduce what may be termed "the villain of the piece," although apart from his exposure of the pseudo-star, and a mild midnight interview with the girl in the hotel corridor, his villainy is not very dark. The hotel scenes and characters are well done, the affectation of languid beauty on the part of the ex-milliner being quite amusing. A hotel clerk with an eye-shade also sets things going. The trembling dread of the novice as she ascends the 30-ft. diving stage, and the giddiness and fall are well simulated, the appearance of the real film star immediately after the "diver" has been rescued providing an opportunity of seeing Miss Daniels as the original as well as the imitation.

Both parts—that of the film star and the mannequin—are taken by Miss Daniels, and the forgiving embrace of the mannequin by the star provides an excellent bit of double photography.

Two weeks with pay turns out in the end to be two days with pay, as the discovery of the fraud leads to the cancellation of Ginsberg's big orders and the marriage of the girl to a garage proprietor whom she had thought was a millionaire. The subtitles of the comedy are illustrated in the almost grotesque but always dainty manner which admirers of "Fish" have come to appreciate in the pages of the "Tatler" and other well-known weeklies.

### Charlie Chaplin Cartoons and a Western Comedy.

Cartoons amusing but the Western comedy cramped.

**T**HE New Bioscope Trading Co. showed in London this week two short features, one a cartoon picture by Pat Sullivan of Charlie Chaplin, of 750—800 feet length, the other a two-reel drama, "Western Welcome." The cartoons are quite brightly drawn, and represent the dream of the baggy-trousered one after having read in the park a scrap of paper reporting the high price of the tail feathers of the goofus bird. His dreams of his pursuit of the bird are full of foolish adventures, which provide opportunity for many chuckles.

"Western Welcome" is an ordinary out-West story of the arrival of a college dude and his valet at Buffalo Skull. It runs on the usual lines, with humorous situations, but gives the appearance of being cramped in length of telling.

### Opportunity.

Tip-top comedy of the best kind, and should prove a tip-top attraction.

**O**PPORTUNITY is a fine thing, and the exhibitor who fails to seize the opportunity to book "Opportunity," the new Walturdaw Viola Dana comedy, presented to the London trade this week, will lose an opportunity indeed!

It is one of the brightest, merriest, most irresponsible comedy dramas seen on the screen for a long time, and it kept even the hard-bitten writer of this review in a state of subdued hilarity all through the show. What it was that induced an audience of trade critics to forget the sweltering heat, and to enter whole-

## FILM REVIEWS OF THE WEEK—Continued.

heartedly into the fun is best explained by the following summary of the story.

Anthony Fry, manufacturer of Fry's Liniment, elated by his own success, refuses to consolidate with Henry Clay Willard, an older competitor. Willard declares he will drive Fry out of business. His daughter Mary is schooled in the "manly art of self defence," and wants to attend a prize fight. He refuses to buy her a ticket to it. Anthony Fry, also, is interested in prize-fights, and with his friend, Johnson Bowler, attends the contest in question. A boxer in the preliminary bout annoys and angers Fry by failing to follow up his advantage, and Anthony says it typifies the failure of human nature to grasp its opportunities. There is a vacant seat in the box, and he declares that to the man who takes it he will offer the opportunity of a lifetime. Mary, dressed in a suit of her brother's clothes, takes the vacant seat. Anthony taps her on the shoulder, wishing to explain his plan, and bystanders, thinking the "kid" is being annoyed, start a fight from which Anthony, Bowler, and "the boy" escape to a fashionable apartment hotel where Anthony has bachelor quarters. "David" is given a suit of Fry's pyjamas and told to go to bed. When all is quiet Mary telephones Felice, her maid, to bring her some feminine apparel. But Felice is discovered, and driven out, and "David" is properly scolded.

Anthony gives "David's" head a paternal pat, the masculine wig comes off, revealing Mary's own hair. Anthony is panic-stricken. Hitchins, an amateur detective, has obtained "David's" discarded clothes from the dumb-waiter, and believes "the boy" has been murdered. He begins an investigation. Mary, now arrayed in her own clothes, comes into the room. Anthony introduces her as Mrs. Bowler. Mrs. Bowler herself arrives and Mary hastens to get into an empty trunk. Taking the clothes he has found, Hitchins goes to Willard to "tell him all." Willard has sent notices of his daughter's disappearance to the papers, and Anthony Fry is amazed on reading them to find that "the boy" is the daughter of his business rival. Accompanied by Hitchins, Willard goes to the hotel. Mrs. Bowler informs him that the girl spent the night in the apartment. Anthony, anxious to save Mary's reputation, announces that he kidnapped and drugged her to bring Willard to terms on the business deal. Mary comes in, and tells the facts about everything. Willard says he respects a man who would risk every interest to save a woman's name, and Mary shyly admits that she shares her father's opinion. And the future offers both the "opportunity of a lifetime" for happiness.

The action was carried along at railroad pace, and the playing of Viola Dana and Hale Hamilton, in particular, such that "Opportunity" will afford the average kinema audience an opportunity of enjoying themselves to their hearts' content. It is tip-top comedy of the best kind, and should prove a tip-top attraction.

### Tangled Hearts.

**A British production of a rather melodramatic story likely to prove popular.**

IT is always interesting to see how the film version of a novel comes out on the screen in a British film. "Tangled Hearts," which is based on Cecil H. Bullivant's novel, and produced by William Humphrey, is a case in point. It was shown to the London trade last week by the Anchor Film Company, and it may be said that it is quite a good example of its type, being well produced, adequately acted, and the story directly told.

To be perfectly candid, however, it belongs to the order of melodramatic plays, once a familiar feature of the London and

suburban stage. The construction of the story tends rather in this direction, and the acting of the film is decidedly reminiscent of transpontine methods at one time much in vogue. As a film of its kind it is none the worse for this, and we have no doubt that it will be well received by audiences which favour this class of entertainment.

Some idea of the trend of the story may be gained from the following brief synopsis. An anonymous letter received by Peter Fairfax in the desert tells him of his wife's unfaithfulness, and encloses a letter written by her to Brian Houghton as proof. Fairfax hurries home to accuse Sylvia with her letter, but her explanation that it had been written in old days, previous to her marriage, does not satisfy him. Houghton, appealed to, refuses to acknowledge its date, and seizing the letter takes Sylvia in his arms, an action seen by a watching detective. Her husband turns her from the house, and she takes a secretarial post under a wealthy philanthropist, Maurice Rainham, who, thinking her unmarried, proposes, and is, of course, refused.

Fairfax divorces her, and she obtains custody of her boy by falsely declaring that Houghton is the father. Fairfax seeks revenge upon Houghton, and meeting him in the desert, they are both badly wounded, when Houghton removes Sylvia's guilt by a full confession. Hearing by telegram of Fairfax's condition, Sylvia decides to leave for Africa, but another telegram assuring her of Houghton's confession, and Fairfax's departure for England, delays her, and Rainham having died, she waits, with her son, to welcome Fairfax at home.

Whilst the acting in the film is not distinguished by any great brilliance, it is sufficiently well done to get the story "over," and Henderson Bland as a Wilson Barrett type of hero, Gertrude McCoy as the heroine, G. H. Mulcaster as Peter Fairfax, and Peter Upeher as Brian Houghton, are all quite good in their respective rôles, and many of the settings are very effective. The scenario is by Andrian Johnson.

## NEW KINEMA FOR LIVERPOOL.

### Presbyterian Opposition Fails.

A SUCCESSFUL application was made last Friday to a meeting of the Liverpool Entertainment Licensing Justices, for approval of plans for the construction of a new kinema in Smithdown Road, a thickly-populated district of the City. The applicant was Mr. William Ewart Brooks, who is described as a motor proprietor.

At the request of the Bench the applicant undertook to close down the Sefton Kinema upon completion of the new venture. In fact, he stated, it was the intention to substitute the new and thoroughly up-to-date kinema for the present building.

It was stated by Mr. Edwin Berry (solicitor), for the applicant, that opposition to the scheme would be forthcoming from members of the congregation of St. Columba's Presbyterian Church, and in this connection he desired to acquaint the magistrates with the fact that there would be a space of fifteen yards between the church and the proposed kinema.

Three members of the Church management appeared in opposition to the application, giving as their ground of opposition that a picturedrome adjacent to the Church would be a distraction to those attending prayer meetings, guilds, etc., in the church hall. The posters advertising the pictorial fare on view in the kinema would also, said one of the opposers, be a little exciting to the young minds.



**TRADE SHOW**  
**MANCHESTER CINEMA EXCHANGE,**  
**FRIDAY, MAY 19, at 2 p.m.**

**MADGE EVANS**  
**AND**  
**ANNA LEHR**  
**IN**

**HOME WANTED**

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**DON'T FORGET TO KEEP AN AUGUST**  
**DATE OPEN FOR A WONDERFUL FILM.**

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**E. GRATTAN MILLOY,**  
**28 Deansgate Arcade,**  
**MANCHESTER.**

# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

**The Majestic—Important Fox Changes—Musicians and Insurance—The Standard Contract—  
Benevolent Fund Concerts—Unsealed Envelopes.**

**P**REPARATIONS are pushing on for the opening of the Picture Playhouse, Ltd., theatre in City Square, Leeds—a 1922 theatre in every sense of the word. The month of opening is June, and a big attraction will be announced as the opening feature. The theatre is to be the Majestic. The building is certainly majestic, but one finds a good many members of the trade who prefer Picture Playhouse, as, one believes, was the name originally intended.

## Important Fox Changes.

Important changes have been made by Fox at Leeds. Mr. W. W. Jay, a familiar figure in the trade in these parts—he handled the "Over the Hill," "Queen of Sheba," and like productions—has been appointed manager of the Yorkshire branch, and Mr. M. Lawrence, who was formerly associated with the renting business in the territory, returns to look after these special productions. Mr. S. J. Whiteley will continue to act as representative in North Yorkshire, and Mr. A. J. Pickard in South Yorkshire.

"Queen of Sheba" goes great guns here, and Zane Grey's latest picture, "The Last Trail," is expected to make a big hit. So is the Vesuvius film—taken from the air and issued at the acceptable length of 800 feet. A novelty and a thrill! Just what the trade is wanting!

## Lasky Again!

The greatest interest has been aroused by Famous-Lasky's latest—"Peter Ibbets m." The story needs no introduction, and note the "stars"! Wallace Reid, Elsie Ferguson, Elliott Dexter, and Montagu Love. Let these names speak for themselves.

## The Insurance Problem.

Unemployment stamps have caused some uncertainty. Mr. E. M. Rush (secretary of the Leeds C.E.A.) states that he has received complaints from a good many managers that musicians in their service object to paying a contribution towards unemployment by putting a stamp on their insurance card. He has interviewed the manager of the Leeds Labour Exchange, and the fact is that unless a musician is receiving more than £250 a year he must have his card stamped for unemployment. It is not necessary that stamps should be put on charwomen's cards, and the same is true regarding married women attendants in kinemas unless they are fully and wholly employed.

## The Standard Contract

Mr. Gavazzi King has reminded Leeds exhibitors, through the C.E.A., that the time has arrived for consideration of the Standard Contract. At the May meeting of the branch Mr. T. H. Kaye (who presided) expressed the hope that individual exhibitors in the territory would make any suggestions they thought proper with regard to the making of a new contract, and as the subject was one which affected the renters to some extent, such suggestions should be addressed under cover to the secretary. The General Council were extremely anxious that if it was essential to alter the contract it should be done in a way that would prove absolutely equitable all round, and that the new contract should be such that it would require no further alteration for a considerable period. Mr. Kaye was elected to represent the branch on the General Purposes Committee of the General Council.

## The Sunday Concerts.

At this meeting the secretary read a letter from Mr. William Leverton, secretary of the Yorkshire Kinematograph Trade Benevolent Fund, calling the attention of members of the branch to the series of Sunday concerts in local kinemas in aid of the fund. The concerts will start on May 14. Mr. J. Mackenzie, the chairman of the fund, said that so far not a single member of the fund had found it necessary to appeal for assistance, but the fund, however, had been of great use in assisting certain members of the Exchange, not members of the fund, who had found themselves in difficulties. The secretary has been asked to write to all members of the branch requesting them to assist the Benevolent Fund in the manner desired.

## Mr. Jesson's Complaint.

Mr. J. Jesson, of Penistone, has called the attention of the C.E.A. at Leeds to the practice of renters in sending out important invoices, containing the price of a film, in unsealed envelopes. He is certain that in some cases these letters are opened, and thought that such important invoices—which were really copies of the contract—should be sent in sealed envelopes. Councillor Coe said he did not know of any business house which sent its invoices in sealed envelopes, and was afraid that, having regard to the cost of postage nowadays, they were asking the renters to do something which they would not be prepared to do themselves. Other speakers complained of misdirection of communications by renters, and it was decided that the secretary should write to the secretary of the K.R.S. asking that more care should be taken in this matter, and also making the suggestion brought forward by Mr. Jesson.

## Mr. S. White.

Mr. S. White has resigned his membership of the Leeds C.E.A. and his office as hon. treasurer. At Friday's meeting the chairman (Mr. T. H. Kaye) said that he understood the reason for Mr. White's attitude was purely personal, and nothing to do with the Association. It was decided to accept the resignation with regret, and a vote of thanks for past services has been conveyed. Mr. Herd Oates succeeds to the seat at the exchequer.

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A French film on the Genoa Conference was prohibited at Budapest because the Hungarian Premier, Count Bethlen, was omitted from the picture. Arrangements were, however, made to supplement the film with separate photographs about the Hungarian delegation in Genoa, whereupon the order of the film censors was cancelled.

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Councillor Arthur Jeffrey, who has retired from the management of the Avenue Theatre, Sunderland, is being succeeded in the position by Mr. J. W. Mills, formerly assistant manager of the P.C.T. Havelock Picture House in the same town. Mr. Mills comes from the Empress Picture Theatre, Horden, where he is followed by Mr. Jack Boera, formerly of the Miners' Hall.

# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

**Music Licence for the Trocadero—Ocean Travel Kinemas—Ideal's Interest Films—"The Runaway Express"—Stoll's Offerings—Pushing on with New Brighton Troc—Operators' Outing.**

**A**T a meeting of the Liverpool Entertainment Licensing Magistrates last week, a music and singing licence was granted in favour of the new Trocadero super-kinema in Camden Street, which, by the way, is "going great guns." And little wonder. For the fare submitted is of quite a high order, and the accommodation and appointments of the spacious establishment are all that the most fastidious could possibly desire.

## Ocean Travel Kinemas.

Kinematograph exhibitions, not only for cabin, but also for third-class passengers, will be a feature of ocean travel on the new Canadian Pacific liner, the Montrose, which started her maiden voyage on Friday last, when she set sail from the Mersey for Canada. These performances, I am informed, will be given in the cabin dining saloon, which has seating accommodation for as many as 312 persons. I am further informed that it is the intention of the company to give really well-varied programs, which will include, as far as possible, something calculated to suit all tastes.

## Ideal's Interest Films.

F. W. Ingram, of the Ideal Liverpool establishment, had some interesting intelligence to impart when I called upon him the other day at the office in Tarleton Street. It was the intention, he stated, of Mr. A. M. Kay, Ideal's general manager in London, to pay him a visit on Thursday of the current week, and also to take advantage of the opportunity thus afforded to attend Mr. Ingram's trade show at the Trocadero on Friday morning, in connection with the "Wonderful Nature" and "Our Own People" series in which Ideal are specialising at the present time. Present indications, added Mr. Ingram, were, generally speaking, that exhibitors were deeply interested in both these series, and that being so, he was anticipating a numerous attendance of viewers. From the general interest point of view, these films are appropriately described by those well qualified to judge as about "Top Notch," and they have already been treated very exhaustively in the interesting booklet (prepared by Mr. Gilbert, Ideal's publicity chief), which has been circulated freely amongst exhibitors in all parts of the country.

## Stoll's Offerings.

Tom Griffin, of Stoll's, has just received a communication from headquarters phrased as follows: "Dear Mr. Griffin.—After great competition I have secured the exclusive rights of the United Kingdom in the official film of H.R.H. the Prince of Wales's Tour in India. I have seen some personally, and it is a very fine film indeed. We are putting the picture out in six two-reel episodes, and the release date will be June 26 next." Tom has arranged a trade screening at the Prince of Wales Picture House for the 19th inst. of Stoll's great picture, "The Agony of the Eagles." He desires exhibitors please to make a note of the date and place of show.

## Ernie Colton's Return.

I hear on good authority that Ernie Colton will be seen almost immediately again in his old territory—the Merseyside

and district representing the Associated First Nationals, after the unfortunate indisposition which necessitated his temporary absence from business.

## Premier Film's Enterprise.

Wilf. Baines, of the Premier Film Services, Ltd., whose local establishment is in Dale Street, tells me that their recent purchases have met with such pronounced success in all parts of the territory that they have felt amply justified in buying, on a somewhat elaborate scale, further exclusives comprising two and single reel comedies, and also interest films. This proves conclusively what I ventured to predict a few weeks previously, viz., that there is an abundant market for good subjects provided the price is right. This means that, so far as the Premier services are concerned, their recent investments have been attended with very gratifying financial results, which have been repeated by the exhibitors who have been clients of the firm.

## Walturdaw's Trade Shows.

F. P. Maynes, on behalf of Walturdaw's, have had a trade show at the Palais de Luxe of "The Winning of Beatrice," a comedy-drama featuring May Allison and Hale Hamilton. Not only was the event well attended, but the film was also well received. For the big Walturdaw super-production, entitled "The Heart of an Acrobat," inquiries are numerous. F.P. further tells me that so large has been the demand for the Monty Bank two-reel comedies that the firm have felt justified in having entirely new copies of this popular series prepared. Walturdaw "Mirrorgraphs," a series of one-reel super dramas, are also booking well.

## Hustle at New Brighton.

As a sample of real enterprise the following incident is worthy of mention. When I passed the new Trocadero, New Brighton (which is rapidly approaching completion) last Sunday evening I found that workmen—plasterers, etc. were busily at work, with a view to having the building ready for opening at the earliest possible date. In connection with this new enterprise I may also appropriately mention that for Tuesday of this week Godfrey Earnshaw, the sales' expert of Walturdaw's Liverpool branch, had an appointment to personally instal the two new Power's No. 6 super-projectors which have been purchased by the proprietors of the Trocadero.

## Operators' Outing.

For last Sunday and up to then it was undoubtedly the finest day, climatically speaking, of the year—the operators engaged in some of the Liverpool and district kinemas had arranged an outing to Blackpool. The journey, there and back, was made by motor char-a-banc. At the popular and breezy seaside resort an excellent lunch and tea were served, and the party found plenty to amuse them. The arrangements were in the capable hands of Jack Holmes, principal operator at the Gainsborough, Bootle. Amongst those who attended in their private capacity were F. P. Maynes and G. Earnshaw, of Walturdaw's Liverpool staff.

# LEEDS AND DISTRICT C. E. A.

## Discuss the New Admission of Children Regulations and decide to join London in fighting them.

**T**HE interference of local authorities with children attending kinemas is wisely being challenged, and the Leeds and district C.E.A. is in line with the challenge. The secretary of the branch reported the receipt of a communication from the London and Home Counties Branch regarding the action they had taken in response to the recent regulations concerning the admission of children issued by the London County Council.

### A Blow to the Whole Trade.

Mr. Leonard Denham stated that he attended the meeting in London, and the opinion was expressed at that meeting that if the regulation excluding children were allowed to go unchallenged there was a likelihood that a similar regulation would be put into force for the whole of the country. The meeting had unanimously decided to fight on the subject, but he did not think they were quite right in passing the resolution. They announced their intention to resist the regulation to the utmost—to carry on as usual, and to wait for the London County Council to institute proceedings against them. This regulation aimed a very serious blow at the trade, but the meeting in London would have been well advised to have first approached the London County Council and argued the point with them. As the matter was likely to affect the whole of the trade, it was hoped that the necessary backing for the London and Home Counties Branch—financial, if necessary—would be forthcoming from the whole of the country. The regulation did not apply to theatres and music halls.

### Not a County Council Matter.

A member termed it "an extraordinary regulation," and "didn't think they could be called children at 16 years of age."

Mr. Denham added that it had been pointed out that many theatres depended upon the patronage of children to carry on. Mr. Cloughton: The thing's absurd. Why, they get married before that age very often.

Mr. J. F. Martin said that the whole of the country ought to back up the London Branch. This L.C.C. action was direct interference with the liberty of the subject, and it seemed to him it was a question for Parliament, and not for the London County Council. He had no doubt the regulation was the result of the fact that the kinema had been blamed for boys and girls going wrong. Prior to the kinemas coming, the "penny dreadfuls" used to be blamed, but now it was "the pictures"! The whole thing was absurd.

### A West Riding Regulation.

The Chairman (Mr. T. H. Kaye) said that a regulation proposed to be put into force by the West Riding County Council was that no children of school age should be allowed to attend kinemas during school hours. This was not the same thing as the regulation, but it was a very serious thing, because it placed the responsibility which should rest upon the local authority or the parents upon the proprietors of picture houses.

It was a foolish regulation, because there was no sort of regularity in schools and colleges as to holidays. They had them at very different times very often. Concerning the L.C.C.

regulation, the chairman added that the trade Press was extensively read by clerks to magistrates and clerks to local and County Councils, and they would be familiar with what was going on. If such a regulation as that imposed by the London County Council was accepted, it would quickly be adopted in every area of the country where there were enough "Stigginses" on the local authority.

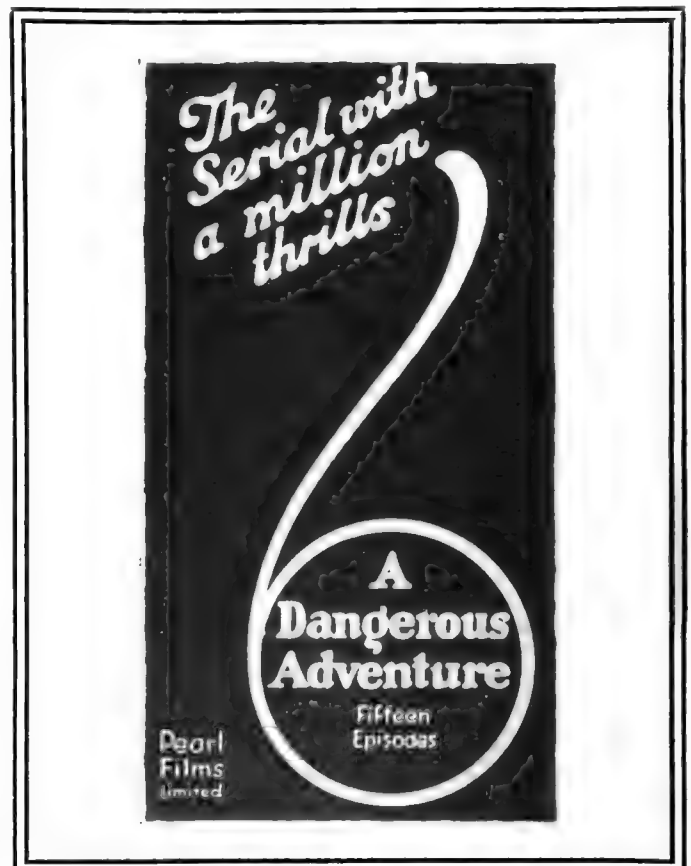
### Parents Affected as Well.

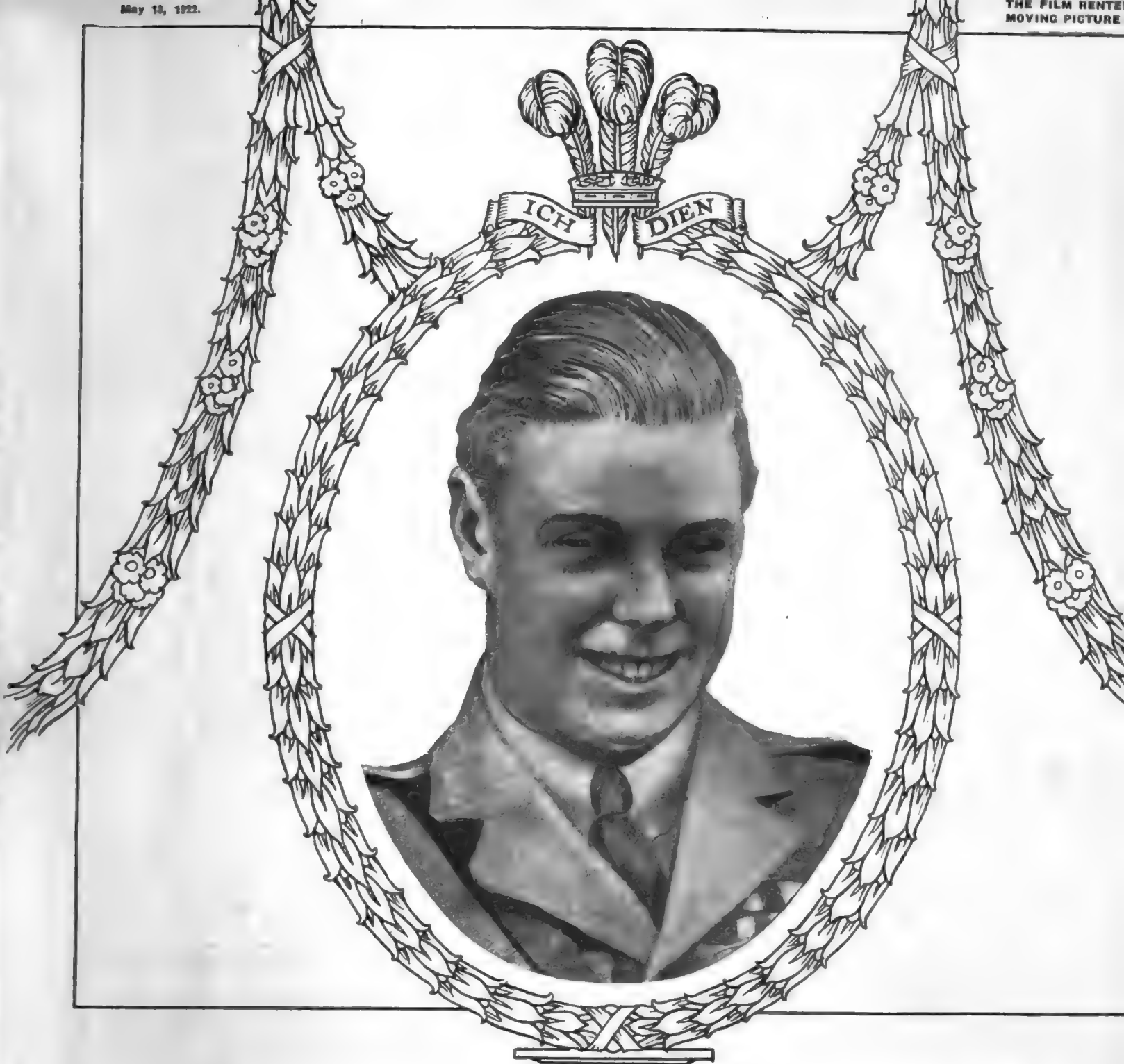
The opinion was expressed that the effect of the regulation would be to close many kinemas, because it would keep parents away, as well as children.

The Chairman said that even if the matter involved another levy he would be in favour of taking the strongest possible action in support of their London and Home Counties Branch.

It was unanimously decided to instruct their delegates to the General Council to support the London and Home Counties Branch resolution.

Mr. Aspinall returned to the regulation issued by the West Riding County Council, and Mr. Jesson said the object of this regulation was to prevent children attending kinemas when they ought to be at school. The chairman added that at the time this was issued he brought it to the attention of the General Council and Norman Hart wrote to the W.R.C.C., pointing out that their regulation was ultra vires and against the law.

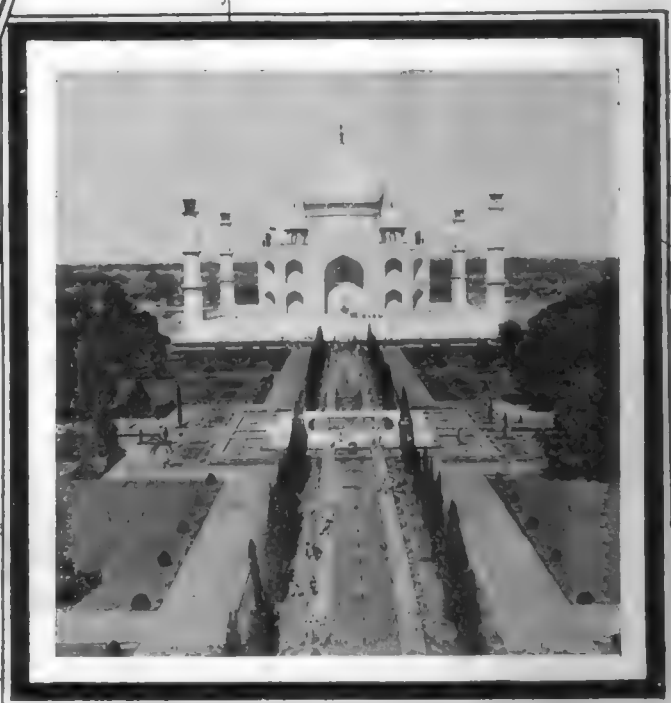
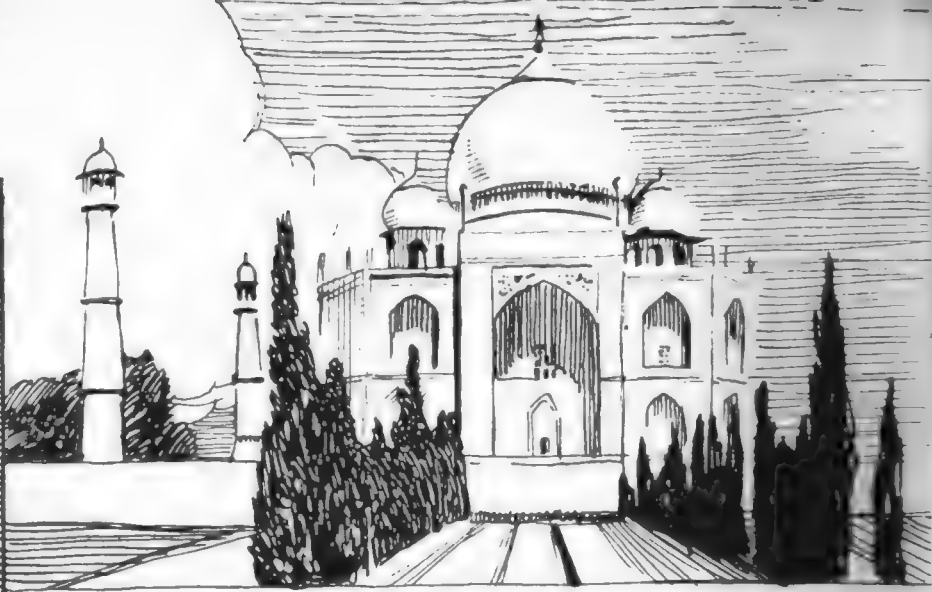




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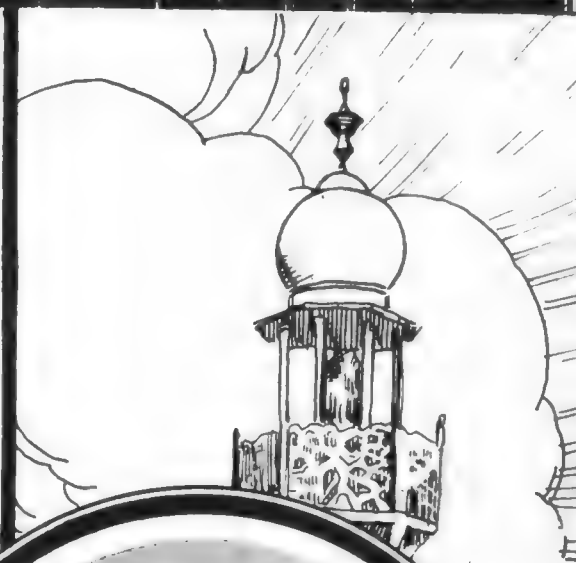
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# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

## Eye-Strain Test Case?—Suburban Schemes—For the Blind—A Speedy Recovery—Pious and Ineffective—An "International" Invasion.

**T**HURSDAY next is the day fixed by the Birmingham Justices for the reconsideration of the licence for the Imperial Picture House, High Street, where it will be recalled the management refused either to remove a number of seats or set back the screen to meet the magistrates' requirements in regard to eye-strain. At the previous hearing the Justices renewed the licence until May 18, and informed Mr. Norman Hart that they would then go into the question of whether their requirements were ultra vires, with a view to the taking of a test case.

### Suburban Schemes.

At the same Sessions an application will be made in respect of the new picture house on the Stratford Road, Sparkhill. That reminds me that work is now in full swing in the suburbs of Birmingham, where either reconstructions or new kinemas are being built. Excellent progress is being made with the erection of the Palladium, Sparkhill, and the Coronet, Small Heath, while a start has been made with laying the foundations of the Palladium, Hockley, as the old Hockley Picture House has been renamed. Then the century-old houses at Gosta Green are gradually disappearing from the site of the Delicia.

### For the Blind.

Ever ready and willing to answer the call of charity, the management of the Futurist, Birmingham, have this week been taking collections in aid of the Royal College for the Blind. A special attraction has been the thrice daily appearance of Miss Constance Drever, the operatic soprano of Daly's and Lyric Theatre fame. By the way, the Fox spectacular production, "Queen of Sheba," resulted in wonderful business at this, Birmingham's premier house, last week.

### A Speedy Recovery.

The many friends of Mr. William Greenfield, the manager of the Futurist, were glad to see him back in harness again this week. His sudden illness has fortunately not proved so serious as it promised to be. A fortnight ago he had a seizure while busy in the office, and had to be taken home. His medical attendant discovered that he was suffering from a stone in the bladder, but fortunately the trouble was remedied without recourse to an operation.

### Pious and Ineffective.

In accordance with instructions from headquarters, the Birmingham Centre of the K.R.S. do not enlighten the trade Press as to their doings. It would be interesting to know, however, what tangible result—if any—followed the passing of a pious resolution which fixed the rates they were prepared to pay for the hire of the city kinemas for trade show purposes? Would not a friendly talk round the table with the exhibitors concerned have proved more effective than the forwarding of a resolution telling the exhibitors concerned the price they should charge for their halls?

### An "International" Invasion.

The International Cinematograph Corporation, Ltd., have invaded Birmingham, and have opened a Midland Branch at 38, John Bright Street, where Messrs. Graham Hewett and F. Green will welcome calls from local exhibitors. Chatting with Mr. Green, I learned that their first Birmingham trade show will take place at the Scala to-morrow afternoon, when "If Women Only Knew," which features Virginia Lea, and is based on Balzac's "Meditations on Marriage," will be

screened. Mr. Green recalled the fact that just over a decade ago the company had a Midland depot in New Street. Other Swedish productions will be trade shown at intervals in the near future, as well as a set of Neal Hart features. Other offerings include a set of "Klever" comedies, featuring Victor Moore, and a series of Realart comedies.

### An F.B.O. Quartette.

Exhibitors will shortly be invited by Mr. J. I. Norfolk to the trade show of F.B.O.'s new serial, "Do or Die," which he describes as yet another Eddie Polo success. His latest quartette of features are Harry Carey in "Hearts Up," "The Magnificent Brute," and "The Fighting Lover," featuring Frank Mayo, and Grace Diamond in "The Beautiful Gambler."

### Stoll's Latest.

Mr. C. L. Solomon, of Stoll's, announces that the first run in Birmingham of the big French production, "The Agency of the Eagles," has been secured for the Futurist. He hopes shortly to provide Midland exhibitors with full details of the strong racing feature, "Long Odds."

### "Under Handicap."

"Under Handicap," featuring Ann Little, is the latest Waltham offering now being booked by Mr. Charles Hutchin.

### I.C.C.'s Birmingham Branch.

The International Cinematograph Corporation, Ltd., have now reopened their Birmingham Branch at 38, John Bright Street, Birmingham, and will commence exploitation from that office with their Griffith picture, "If Women Only Knew." It may not be generally known, but this branch was one of the first—if not actually the first—film office opened in Birmingham many years ago.

### "Dick's Fairy."

I learn that Curry's Exclusives, of Manchester, will hold a trade show in Birmingham, on May 25, at the Futurist, of "Dick's Fairy," the screen version of Silas Hocking's great human story of the same name. The film has done excellent business in Lancashire and Yorkshire, and Birmingham exhibitors will find this simple story of child life a sure box-office appeal.

## FILMING THE WEDDING GIFTS.

**T**HE Royal wedding gifts, which, when they were on public show recently, attracted visitors from all parts, have now been filmed by Mr. Denison Clift, Pathé Frères having been trusted with the task. A whole day was occupied with the work of photographing, and special lighting installations had to be set up in the apartments where the presents were displayed, motor lorries stationed near the Palace supplying the necessary current. The photographing has been a great success, the wedding dress, for instance, being shown in great detail.

The film is first to be shown at Buckingham Palace, and having obtained the King's approval copies of the film will be quickly distributed. Part of the proceeds will be devoted to a fund for the restoration of St. George's Chapel, Windsor.

Princess Mary and Viscount Lascelles visited the Palace during the making of the film, and exhibited great interest in the process.

*DURING the temporary absence of Mr Matthew Gill, owing to illness, Mr. Harry Goodman will represent us in Lancashire. Mr. Goodman's address until further notice is:—Exchange Hotel, Fennel Street, Manchester. Phones: Central 4930, City 164, where he will be pleased to keep any appointments exhibitors may make with him : :*

*British Exhibitors Films, Ltd.  
8 & 9 Long Acre, London, W.C.*

# THE TRADE IN SOUTH WALES.

(By our Cardiff Correspondent.)

## Tax Modification—Discussions in Camera—Trade Show of "Cocaine"—Stage-Play Licence Refused.

THE exhibitors in South Wales are looking forward with optimism to the fact that when the Budget debate is continued they will secure a modification of the tax on the lower-priced seats. It was surprising that such little reference was made to the Entertainments Tax at the meeting of the C.F.A. here; that people who own the halls in the mining valleys are suffering very seriously is beyond question. They have been losing money fast, and unless something is done we shall see many more halls close down. One exhibitor from a mining valley, whom I met in Cardiff, told me he had come to the end of his resources. His expenses were so heavy that he could not reduce the seats, and the only thing left to him was to close down. All these are little incidents that go to show how keenly exhibitors were waiting the decision of the Chancellor of the Exchequer.

### Discussions in Camera.

Those *bona-fide* newspaper men who represent the trade papers in South Wales are very much surprised at the attitude which is being adopted by some of the members of the C.E.A. in discussing their business *in camera*. Some of the Welsh exhibitors do not seem to realise that their attitude in attempting to tie the hands of the newspaper men is unwarranted, and a direct insult to the integrity of the journalist.

## A BRILLIANT VIOLINIST

### Who has made a Reputation as a Kinema Musician.

I HAD the pleasure of an interesting chat the other day with Clyde Lewis, the brilliant violinist, who resigned the position of musical director at the Broadway Kinema, Bootle, to undertake similar duties at the recently-opened Trocadero, the largest picturedrome in Liverpool. Mr. Lewis has had both an extensive and varied experience as a musician, for the last fourteen years as an instrumentalist in kinemas, and already he has caused the Trocadero band—which, incidentally, like the Trocadero, is the largest kinema orchestra in the city—to become the talk of the town.

Every member of the combination is a soloist, besides thoroughly understanding the art of effective *ensemble*, and, under the talented conductorship of Mr. Clyde Lewis, both the music incidental to the pictures and also the *entractes* are rendered in a manner which at once compels the attention of the audience. Indeed, despite the fact that the Trocadero has only been open for three weeks, so much has this already been the case that Mr. Lewis has been the recipient of many congratulatory communications from patrons who have been very favourably impressed with the music at the Trocadero. Several of these he showed me (writes our Liverpool correspondent), and they are all couched in most commendatory language.

### A Varied Experience.

A pupil of Mr. Rawdon Briggs, the celebrated violinist, Mr. Lewis played, as a youth of fifteen, amongst the first violins in the late Professor Simon Spielman's well-known North Pier orchestra, Blackpool, and, following a comprehensive instrumental experience, he, fourteen years ago, applied his musical

### "Cocaine" Trade Show.

One of the most successful trade shows we have had here for some time was "Cocaine," shown by Douglas Mutuals at the Cardiff Capitol. There was a big crowd present, and Mr. Douglas Thomas is having exceptional bookings.

### Stage Play Licence Refused.

At Roose Petty Sessions, Haverfordwest, Pem., last week, D. C. C. James reported that after an examination of the premises he objected to the granting of a licence for stage-plays to Mr. Albert Maclean, proprietor and manager of the Kinema, Neyland, which was already licensed for kinema purposes. No previous proprietor had asked for a theatrical licence in respect of this hall. Mr. Maclean said Supt. Thomas, of Pembroke Dock, had told him he could have theatrical companies, and he had signed a contract for one to come there the following week. D. C. C. James said that as a matter of fact applicant had a company performing there for the current week without a licence. The Chairman said Mr. Maclean could finish his existing contract, but in future only kinematograph plays should be shown there unless the building were altered to satisfy the requirements of the Deputy.

activities to picturedrome orchestration, and in the interval has been associated, mostly at the opening dates, with such popular kinema enterprises as the Empire, St. Annes-on-Sea; the Prince's Kinema, Bolton; the Queen's Hall, Bolton; and the Palace Theatre, Barrow-in-Furness. From the last-mentioned place he came to Liverpool where, in addition to his service at the Broadway, he also acted for a time as director of Delmonte's Jazz Band, which has of recent date been greatly in demand at various picture halls on both sides of the river.

## "THE BOHEMIAN GIRL" TO BE TRADE SHOWN NEXT WEDNESDAY.

### Special Presentation and Elaborate Attention Being Paid to Music.

UNDOUBTEDLY the outstanding happening of next week will be the trade show of "The Bohemian Girl," the great Harley Knoles super production, which is to be screened to the trade on Wednesday morning (May 17) at the Alhambra, Leicester Square. No pains are being spared to make this event one of supreme importance to the British film industry, and we understand that Mr. Harley Knoles himself, in conjunction with Mr. Herbert Wilcox, is supervising the presentation of the production.

Naturally, a picture such as "The Bohemian Girl!" lends itself especially to music, and Mr. Eugene Goossens and his orchestra have been engaged for the showing of this picture at the Alhambra.

So much has been written of "The Bohemian Girl," and there has been so much talk about it in the trade for weeks past, that exhibitors, renters, and other British producers are on the *qui vive* of expectancy. There is certain to be a record trade show, and those exhibitors who have not yet received their seats should make immediate application to Astra National Productions, 89, Wardour Street, W.



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**Jane Novak**

An epic of the  
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Positively the most stupendous serial ever produced.  
Have you got your ticket for the trade show?—

**The New Oxford  
Theatre,  
Friday May 12th  
at 3 p.m.**

*The serial  
with a million  
thrills.*

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# "THE JUNGLE GODDESS"

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SCENERY

SUSPENSE

SURPRISE

AND SENSATION

It is unbeatable. There are more real thrills,  
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**TOM REYNOLDS,**  
**CONSTANCE WORTH,**  
**MALCOLM TOD,**  
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**HAIDEE WRIGHT.**



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**Trade Show:**

at

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 Regent St., W.  
 On Thursday  
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Film House, Mill Hill, LEEDS.

'Phone—Leeds 26946. 'Grams—"Merfilm, Leeds."

### For MIDLAND COUNTIES:

THE HUB FILM CO., LTD.,  
34 John Bright Street, BIRMINGHAM.

'Phone: Midland 818.

### TRADE SHOWS:

WAY WOMEN LOVE	STRANGER OF CANYON VALLEY
TRADE SHOWN	OWN THEATRE, Wed. May 17, at 2-30
TRADE SHOWN	Cinema Exchange Friday May 19, at 3 p.m.
MANCHESTER: SUNDAY, MAY 14, Cinema Club, 3 p.m., BROMLEY CASE. STRANGER OF CANYON VALLEY ANOTHER MAN'S BOOTS	LIVERPOOL: To be Announced
GLASGOW: TRADE SHOWN	GLASGOW: Cranston's, Mon. May 22, at 11
NEWCASTLE: NEW PAV. THEATRE, THURS, MAY 18, 11-15 MAN WHO DID. MAN FROM NOWHERE.	LEEDS: SHEFFIELD: NEWCASTLE: To be Announced
	BIRMINGHAM: To be Announced

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The Story of a Woman's defence of

The First  
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Bigger and Better  
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- MANCHESTER** Gaiety Picture House, May 16, at 11 a.m. & in Own Theatre at 2-30 p.m. same day.
- BIRMINGHAM** Scala Theatre, May 21, at 3-30 p.m.
- NOTTINGHAM** Scala Theatre, May 28, at 6 30 p.m.
- LEEDS** Cinema Exchange, Tuesday May 23, at 10-40 a.m.
- SHEFFIELD** Union Street Picture Palace, Friday May 26, at 11 a.m.
- NEWCASTLE** Queen's Hall, May 30 at 11-15 a.m. & in Own Theatre at 2 p.m. same day.

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**Tuesday May 23, at 11 a.m.**

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# IN YOUR INTERESTS!

\* \* \*

*After "My Lady Friends" has been shown at the Shaftesbury Pavilion, Shaftesbury Avenue, London, W.1, on Thursday, May 11, at 11 a.m., we have decided to present future First National Attractions to the London Trade in our own private theatre at 37-39, Oxford Street, London, W. 1.*

\* \* \*

*The first picture to be trade shown in this way will be the remarkable Marshall Neilan production, "BITS OF LIFE." It will be presented each afternoon of MONDAY, TUESDAY, and WEDNESDAY, May 15, 16, 17, at 3 p.m. prompt.*

\* \* \*

*Most members of the London Trade know our cosy private Theatre—with its restful oak and tapestry furnishings. Come and see "BITS OF LIFE" in comfort, and in the company only of those who have a legitimate reason for being present.*

\* \* \*

**SPECIAL NOTE.** "MY LADY FRIENDS," featuring Mr. and Mrs. Carter de Haven, will be shown at the SHAFTESBURY PAVILION, SHAFTESBURY AVENUE, London, W. 1, on THURSDAY, May 11, at 11 a.m.

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# "BITS OF LIFE"

is a photodramatic innovation of extraordinary interest by the brilliant producer

## MARSHALL NEILAN

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It is just the kind of "different" picture both you and your patrons are longing to see.

\* \* \*

A genuine discovery in photoplay construction.

\* \* \*

YOU MUST SEE IT.

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Some of the famous players in "Bits of Life": WESLEY BARRY, LON CHANEY, TEDDY SAMPSON, NOAH BEERY, JOHN BOWERS, ROCKCLIFFE FELLOWES, and eight others.

\* \* \*

A First National Attraction





**FIRST BIT** "The Bad Samaritan," a slice of satire snipped from slum and crookdom. The story of a thief who was jailed through carrying out a good intention.



**SECOND BIT.** "The Man Who Heard Everything." A poignant drama of shattered ideals. A devoted but deaf husband regains his hearing only to discover his wife's duplicity.

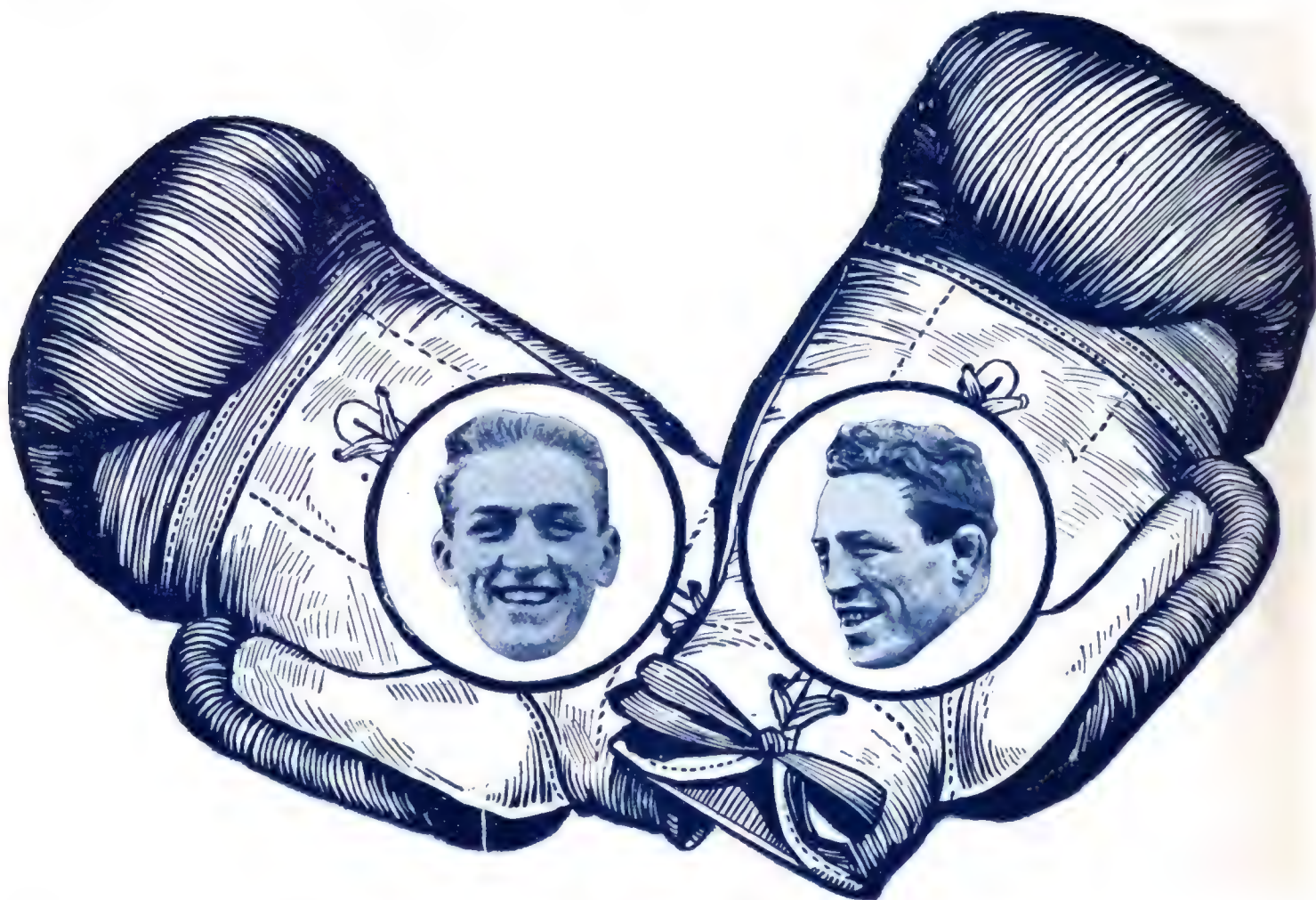


**THIRD BIT.** From San Francisco's Chinatown come the characters in this tense real-life excerpt. A Chinaman yearns for a son, and a little girl arrives, with terrible results. Lon Chancy is unforgettable as the Chinaman.

**FOURTH BIT.** "The Strange Adventure," and it certainly is one. Marshall Neilan wrote it himself to finish off a wonderful entertainment with a delightful surprise—and a big laugh.

# MARSHALL NEILAN'S "BITS OF LIFE."

'A FIRST NATIONAL ATTRACTION.



***Knock out Your Opposition!***

Fill the till by showing the fight between

# CARPENTIER & "KID" LEWIS

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HERE'S A THRILLING FIGHT AND A THRILLING  
FILM—A PICTURE WITH A PUNCH THAT SHOWS  
————— EVERY ITEM AND INCLUDES —————  
SLOW MOTION PICTURES.

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# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent.)

## Mr. George U. Scott back again—Sir James Barrie's Visit—Organ Accompaniment—The Press and the Tax.

I HAVE had the pleasure of shaking hands with my old friend—Mr. George Urie Scott—on his arrival in Glasgow after his tour round the world. Mr. Scott (who is one of the pioneers of the cinematograph industry in Glasgow) is looking in the pink of health, and states that he greatly enjoyed his travels.

### Good Business.

Things are busy in connection with Robertson's Film Service, which is now comfortably quartered in South Portland Street. Calling there the other day I was informed that splendid business is being done with a series of seven Ben Turpin subjects, and this Service have also a number of other things up their sleeve.

### A Big Boom.

Quite extraordinary interest has been created by the appearance of Sir James Barrie at St. Andrew's in connection with the bestowal upon the popular novelist of the Rectorship of St. Andrew's University, and this ancient city during the ceremonial was literally thronged with filming men. I understand that some excellent pictures of Sir James were secured and such should undoubtedly prove very popular.

### With Organ Accompaniment.

A most successful novelty was introduced into the De Luxe Kinema at Stevenston (Ayrshire) when the picture entitled "Confession" was screened. The filming of this picture was made all the more impressive by organ selections, and this novelty I understand proved a great success. Several important improvements have recently been carried out at this popular kinema, making it more cosy and comfortable than ever.

### An Editor's Opinion.

It is somewhat disappointing to find that so few of the Scottish newspapers (both daily and weekly) have risen to the occasion so far as the Entertainment Tax abolition campaign is concerned, but I would like to take this opportunity of congratulating the editor of the Dumfermline Press on his courageous editorial on this subject in a recent issue. "If," it is observed in this article, "through the abolition of this tax the community is denied an uplift it would otherwise receive, then it suffers a serious loss. There are some forms of entertainment that one would have no compunction in taxing. There are others whose value is so high that from a truly enlightened point of view the last thing one should do is to handicap them by a Government stamp."

## CRACKING A KINEMA "CRIB."

### Accused Men's Story of the Crime.

A N extraordinary story was told at the Birkenhead Police Court the other day in connection with the prosecution of the three men who were committed to the Quarter Sessions for trial on charges which included one of having broken and entered the Charing Cross Kinema, and stolen from the safe therein £54 15s. 6d. in money, and chocolates to the value of twelve shillings.

The names of the accused were Frederick William Dunne, Thos. McMaster, and Albert Tetley, and they all pleaded guilty to the charge, but contended that they had only had a total of £15 from the safe, and not the amount specified in the charge.

### The Manager's Evidence.

Mr. Richard Shaw, the manager of the Picturedrome, stated that on Monday, March 27, upon arriving at the kinema, he was met by the dog which was habitually left upon the premises, and his suspicions were aroused. He requisitioned the aid of a constable, and upon investigation they found the office door open. From this door a pane of glass had been removed, and an aperture had been made sufficiently large for a man to insert his hand, release the snap of the lock, and thus gain access to the office.

The safe had been removed from its usual position, and was found lying face upwards on the floor, with the door severed from the hinges, and resting on top of the safe. The bag which had contained the money was lying on the office floor. Further investigation showed that one of the exit doors of the kinema was open.

Witness added that the wife of one of the accused was employed in the kinema as a cleaner, and her husband had been in the habit of assisting her in her work each Sunday morning.

### Prisoner's Statement.

Det.-Inspector Gordon Hughes spoke to having had, at the main Bridewell, an interview with Dunne, who, prefacing a statement with the remark "I want to tell you the truth," proceeded to describe how he and his "two mates" had broken into the Charing Cross Picturedrome. He was on the stairs for about half an hour keeping watch while the other two were sawing the hinges off the safe. One of the two afterwards came downstairs and told him to go up to the office, which he did, and in about a further twenty minutes they succeeded in forcing the door of the safe with a large chisel.

Then came perhaps the most extraordinary part of the story. Continuing, Dunne narrated to the officer how, while the hinges were being cut through, McMaster nursed "a bit of a dog which had been left in the office," describing the animal as "a friendly one." They afterwards waited in the pit for about an hour, as they were afraid of being caught. They then drank some of the beer which they found in the place, and went out through a side door into an entry, climbed over a gate, and went to the house of one of the accused, where the proceeds of the adventure were divided. Dunne added that he got fifteen guineas, £8 of which he placed in a handkerchief in a tin box, and £1 in a cheese dish. When he again looked in the cheese dish, however, the "quid had gone," as also had the £8 in the tin box.

The other accused, it was stated, had made statements which, in the main, tallied with that of Dunne. According to one of the accused, Tetley had originated the scheme, and also possessed a key by which access could be gained to the kinema.

Tetley's statement included an admission to the effect that he had been in possession of a spare key of the establishment since the time that he used to work there.

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LEEDS -	May 17th	Cinema Exchange,	2-15 PM
GLASGOW -	May 23rd	La Scala, Sauchiehall St.	11-0 AM
NEWCASTLE -	May 25th	Stoll Theatre,	11-15 AM
CARDIFF -	June 2nd	Kinema Exchange	3-0 PM

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# SOUTH WALES AND MONMOUTH C.E.A.

## Trade Shows and Marking—Home Office Regulations— Arbuckle Films—Possibility of Tax Reductions.

**M**R. DAVID HUGHES presided at the monthly meeting of the South Wales and Mon. C.E.A. at the Kinema Exchange, Cardiff, on Friday, when there was a good attendance.

### Trade Shows and Marking.

The secretary read a letter from Messrs. Granger dealing with a complaint made as to their refusal to allow the attendance of certain viewers at their trade shows. Messrs. Granger explained that they did not object to fair criticism, but they did object to the system of marking. They reserved the right to say who should or who should not attend their private shows. Several members expressed the opinion that the marking system was the most beneficial of all, and they could not see how it could be to the detriment of renters. It was decided to reply thanking Messrs. Granger for their courtesy in the matter, but suggesting that it was in the interest of renters that the system should be allowed.

Suggested amendments to the Model Contract, drawn up by a sub-committee, were discussed in camera.

### H.O. Regulations.

The proposed Home Office regulations in connection with kinemas were received, and the chairman pointed out that it was a very lengthy document. They would shortly receive a report of the conclusions which the joint committee of the General Council, experts and those of the Home Office had come to. As soon as possible after the decisions were made known the report would be sent to them.

It was decided to reply to the appeal of Dr. Barnardo's Homes that the branch could not grant their request for a collection to be taken at all the kinemas in aid of the funds, but suggesting that an appeal should be addressed to individual members.

The branch was requested to appoint a delegate on the General Purposes Committee, and on the proposition of Will Stone (Tonypandy), seconded by H. Samson (Chepstow), H. V. Davis was appointed.

### Arbuckle Films.

The secretary read a letter in regard to the Arbuckle films, and several members were of the opinion that the present was not the time to have anything to do with such films. George Roberts (Porth) and M. E. Jacobs (Cinderford) thought that the proceedings in America had done the film business a deal of harm, that to show Arbuckle films now would make matters worse, and the meeting decided to reply that they considered it undesirable to introduce the Arbuckle films at the present time.

### Possible Tax Reductions.

Reference to the Entertainment Tax agitation was made by H. V. Davis, who pointed out that although the Chancellor of the Exchequer had not introduced the matter in his Budget, this did not mean that the subject had been dropped. He believed that the matter would be introduced in the House of Commons during the debate, and he was expecting some modification of the lower prices. It was pretty certain that the matter of concessions would come up.

# YORKSHIRE M.P.'s AND THE TAX.

## "Political Apathy or Antagonism?"

**Y**ORKSHIRE M.P.s are very active in seeking the aid of the screen when election talk is going the rounds, but the trade needs to notice their attitude towards the tax. Leeds C.E.A.—which covers a large slice of the county—is looking into the matter and getting in touch with the Yorkshire members.

### Unanswered Letters.

At the May meeting of members a letter was received from Captain Barber, secretary of the Tax Abolition Committee, pointing out that there seemed to be a great deal of political apathy in the Yorkshire area, and that very few of the Yorkshire M.P.'s had even replied to the letters addressed to them on the subject. He regretted that a greater measure of political support had not been forthcoming from the county.

Mr. J. Mackenzie stated that he had on the previous day been informed that it was the intention of the Chancellor of the Exchequer to grant relief amounting to £3,000,000 in the incidence of the Entertainment Tax, chiefly in the way of

relief to the lower-priced seats. The chairman (Mr. T. H. Kaye) described this as very good news indeed, and said he hoped it was true. If it were true, it was not anything to go into ecstasies about, but it was a beginning. The subject was purposely left out of the Budget, he believed, with a view to negotiations on the matter. He was confident that they would get some reduction. Promise had been received of substantial backing in Parliament. Practically the whole of the Labour Party pledged themselves to support the abolition of the tax, and they also had the support of practically the whole of the "Wee Frees," as well as of a large number of Coalition Liberals and Conservatives. It seemed, however, that any result that might accrue would be the outcome of the spade work done in other parts of the country, and that Yorkshire had not done its fair share in this matter.

The members appointed the secretary (Mr. E. M. Rush) and Mr. J. E. Martin to act as a Parliamentary Executive and to get into touch with every member of Parliament in the area through the medium of exhibitors in the respective divisions.

# LATEST TRADE NEWS.

## A NEW FAMOUS-LASKY PRODUCTION.

A Paramount picture, said to be of considerable merit, is "Perpetua," which will be trade shown by Famous-Lasky at the New Gallery, Regent Street, on Tuesday next (May 16) at



SCENE FROM "PERPETUA."

## PATHE'S NEW SERIAL.

It is with interest that we learn Pathé's have secured the third big animal serial turned out by the Selig studios. This picture, "The Jungle Goddess," is said to be the greatest thing



SCENE FROM "THE JUNGLE GODDESS."

11 a.m. This is a picturisation of Dion Clayton Calthrop's novel of the same name, adapted by Josephine Lovett, and has been produced by John S. Robertson. The supporting cast is a brilliant one, some of the more notable players, including John Miltern, Geoffrey Kerr, Amy Willard, and Tom Volbeecue.

yet attempted by Col. Selig and his staff. Elinor Field and Truman Van Dyke co-star in this photoplay, which took over eighteen months to complete. Before Col. Selig was satisfied he exposed over four hundred and fifty thousand feet of film. The supporting cast includes over seven hundred animals.

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## WHO'S WHO IN FILMLAND

THE EDITOR will be glad to receive from Artistes, Producers, Studio Managers, Cameramen, Directors of Publicity, Exhibitors, and others connected with the film industry, particulars necessary to enable biographical sketches to be inserted in the above book of reference.

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**PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDNER** (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

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MANCHESTER—Futurist, Wednesday May 24, at 11 a.m.  
SHEFFIELD—Union Street, Friday May 26, at 11 a.m.  
NEWCASTLE—Tyne Theatre, Thursday June 1, at 11-15 a.m.

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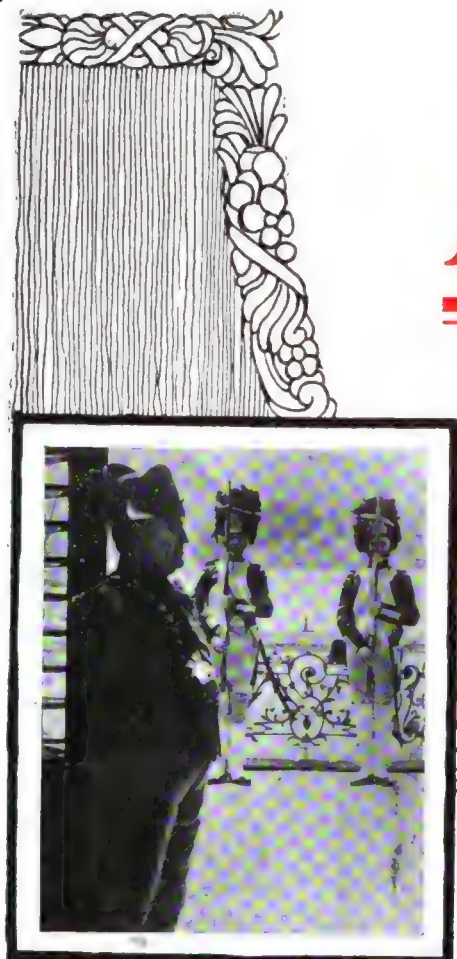
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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, MAY 22.**  
Fox, Own Theatre, 11 and 3. The Ragged Heiress—Chasing the Moon.

**TUESDAY, MAY 23.**  
F.B.O., Own Theatre, 10 and 1-30. Man Tamer.  
Walturdaw, Shaftesbury Pavilion, 11-30. Periwinkle.  
Fox, Own Theatre, 11 and 3. The Ragged Heiress—Chasing the Moon.  
Famous-Lasky, New Gallery, 11. The Bride's Play.  
Astra-National, Alhambra, 11. The Wonderful Story.

**WEDNESDAY, MAY 24.**  
Gaumont, New Gallery, 11. Soul of Youth.  
Fox, Own Theatre, 11 and 3. The Ragged Heiress—Chasing the Moon.  
F.B.O., Own Theatre, 10 and 1-30. The Man Tamer.  
Walturdaw, Shaftesbury Pavilion, 11-30. Riders of the Night.

**THURSDAY, MAY 25.**  
Regent, New Gallery, 11. The Gods of Asia.  
Jury, Own Theatre, 10 and 3. Selected Feature.  
Goldwyn, New Oxford, 2-45. The Lotus Eater.

**FRIDAY, MAY 26.**  
B.E.F., Shaftesbury Pavilion, 11. Selected Feature.  
Vitagraph, West End, 11. Too Much Business.  
Famous-Lasky, Super, 11. The Cradle.  
Stoll, New Oxford, 3. Long Odds.

### MANCHESTER.

**TUESDAY, MAY 23.**  
B.E.F., Futurist, 11. Love's Labour Won.  
B.E.F., Kinema Exchange, 3. Love's Labour Won.  
Associated First National, Kinema Exchange, 2. Bits of Life.  
L.I.F.T., Winter Gardens, 11. The Second Mrs. Tanqueray.  
Gaumont, Galety, 11. Room and Board.  
Gaumont, Own Theatre, 2-30. Room and Board.  
Famous-Lasky, Kinema Exchange, 12. The Bride's Play.  
Provincial Productions, Deansgate P.H., 11. Luring Shadows.  
Stoll, Kinema Exchange, 11. Agony of the Eagles.

**WEDNESDAY, MAY 24.**  
Lester, Kinema Exchange, 11. Tangled Hearts.  
Weisker Bros., Winter Gardens, 11. Two Kinds of Women.  
Stoll, Kinema Exchange, 2. Prince of Wales's Tour in India.  
Moss Empires, Futurist, 11. The Child Thou Gavest Me.  
F.B.O., Kinema Exchange, 12. Desperate Youth.

**THURSDAY, MAY 25.**  
Fox, Kinema Exchange, 11. The Ragged Heiress—Chasing the Moon.

**FRIDAY, MAY 26.**  
F.B.O., Kinema Exchange, 12. Do or Die.  
Wardour, Futurist, 11-15. Jack O'Lantern.  
Wardour, Own Theatre, 2-30. Jack O'Lantern.

### LIVERPOOL.

**TUESDAY, MAY 23.**  
Fox, Trocadero, 11. Iron to Gold—The Broadway Peacock.  
Jury, Kinema Exchange, 2-30. Two Kinds of Women.

**WEDNESDAY, MAY 24.**  
Walturdaw, Palais de Luxe, 11. The Heart of an Acrobat.  
Provincial Productions, Trocadero, 11. Luring Shadows.  
Gaumont, Futurist, 11. Two Weeks With Pay.  
Gaumont, Own Theatre, 2-30. Two Weeks With Pay.  
Wardour, Scala, 11-15. Jack O'Lantern.  
Wardour, Kinema Exchange, 2-30. Jack O'Lantern.  
Associated First National, Prince of Wales, 11. Bits of Life.

**THURSDAY, MAY 25.**  
Lester, Scala, Lime St., 11. Tangled Hearts.  
F.B.O., Palais de Luxe, 11. Fighting Lover.  
L.I.F.T., Futurist, 11. The Second Mrs. Tanqueray.

**FRIDAY, MAY 26.**  
Famous-Lasky, Scala, 11. The Bride's Play.

### BIRMINGHAM.

**TUESDAY, MAY 23.**  
Fox, Scala, 10-45. Extra! Extra!—Pardon My Nerve.  
Pathé, Theatre de Luxe, 11. The Girl from Nowhere.

**WEDNESDAY, MAY 24.**  
Vitagraph, Scala, 11. The Silent Vow—Regiment of Two.

**THURSDAY, MAY 25.**  
Victor, Scala, 11. Two-Reel Comedies.

**FRIDAY, MAY 26.**  
Famous-Lasky, Scala, 11. The Bride's Play.

**SUNDAY, MAY 28.**  
Associated First National, Theatre de Luxe, 7. Bits of Life.  
F.B.O., Scala, 7. Unknown Wife—Desperate Youth.  
Regent, King's Hall, 7. The Gods of Asia.

### NOTTINGHAM.

**TUESDAY, MAY 23.**  
Ideal, Own Theatre, 11-15 and 3. Diana of the Crossways.  
F.B.O., Mechanics' Hall, 10-45. The Wallop—The Unknown Wife.  
Famous-Lasky, Lounge, 11. Perpetua.

**WEDNESDAY, MAY 24.**  
Victor, Mechanics' Hall, 11. Two-Reel Comedies.

**THURSDAY, MAY 25.**  
Pearl, Scala, 11. Dangerous Adventure.  
Associated First National, Lounge, 11. My Lady Friends.

**FRIDAY, MAY 26.**  
Regent, Scala, 11. The Gods of Asia.  
Fox, Mechanics' Hall, 11. Iron to Gold—The Broadway Peacock.  
Vitagraph, Lounge, 11. Island Wives.

**SUNDAY, MAY 28.**  
Gaumont, Scala, 6-30. Room and Board.

### SHEFFIELD.

**TUESDAY, MAY 23.**  
Pearl, Picture Palace, 11. Dangerous Adventure.  
Wardour, Tivoli, 11. Jack O'Lantern.

### WEDNESDAY, MAY 24.

New Century, Own Theatre, 2-30. Two Kinds of Women.  
Famous-Lasky, Electra Palace, 10-45. The Bride's Play.

**FRIDAY, MAY 26.**  
Moss Empires, Union St., P.H., 11. The Child Thou Gavest Me.  
Gaumont, Union St. P.H., 11. Guarded Lips.  
F.B.O., Own Theatre, 3. Unknown Wife.  
Goldwyn, Albert Hall, 11. The Lotus Eater  
Associated First National, Electra Palace, 11. My Lady Friends.

### LEEDS.

**TUESDAY, MAY 23.**  
Walturdaw, Kine Exchange, 2-15. The Heart of an Acrobat.  
Gaumont, Kinema Exchange, 10-40. Guarded Lips.  
Famous-Lasky, Kinema Exchange, 11-40. The Bride's Play.

**WEDNESDAY, MAY 24.**  
Walturdaw, Kinema Exchange, 3-15. God's Half Acre.  
B.E.F., Kinema Exchange, 10-40. Love's Labour Won.  
F.B.O., Kinema Exchange, 11-40. The Wallop.  
Associated First National, Kinema Exchange, 2-15. My Lady Friends.  
L.I.F.T., Assembly Rooms, 11-15. Theodora.

**THURSDAY, MAY 25.**  
Fox, Kinema Exchange, 10-45. Iron to Gold—The Broadway Peacock.  
Goldwyn, Kinema Exchange, 3-15. The Lotus Eater.

**FRIDAY, MAY 26.**  
Pearl, Kinema Exchange, 3-15. Dangerous Adventure.  
Vitagraph, Kinema Exchange, 11-40. The Angel of Crooked Street.  
Jury, Kinema Exchange, 2-15. Two Kinds of Women.

### NEWCASTLE.

**MONDAY, MAY 22.**  
High Level, New Pavilion, 11-15. Two-Reel Comedies.

**TUESDAY, MAY 23.**  
Gaumont, Own Theatre, 11 and 2. Two Weeks With Pay.  
Fox, Empire, 11. Winning with Wits—Smiles are Trumps.  
Wardour, New Pavilion, 11-15. Cameron of the Royal Mounted.  
Associated First National, Stoll, 11. The Inhdel.  
Walturdaw, Own Theatre, 11 and 3. Trail to Yesterday.

**WEDNESDAY, MAY 24.**  
B.E.F., New Pavilion, 11. Her Husband's Wife.  
Fox, Empire, 11. The Last Trail—Vesuvius Conquered.  
Vitagraph, Own Theatre, 11-15. The Angel of Crooked Street.

**THURSDAY, MAY 25.**  
Walker's, Stoll, 11-15. If Women Only Knew.  
F.B.O., New Pavilion, 11-15. The Wallop.

**FRIDAY, MAY 26.**  
Jury, Own Theatre, 11 and 2. Five Days to Live.  
Famous-Lasky, Granger, 11. Perpetua.  
Goldwyn, Stoll, 11. The Lotus Eater.

### BRISTOL.

**TUESDAY, MAY 23.**  
Ideal, Queen's, 11. Wonderful Nature—Our Own People.

**WEDNESDAY, MAY 24.**  
Associated First National, Clare St. P.H., 11. Wedding Bells.

### CARDIFF.

**TUESDAY, MAY 23.**  
Gaumont, Kinema Exchange, 12-15. Moonlight—Honeysuckle.  
F.B.O., Kinema Exchange, 12. Desperate Youth.  
Associated First National, Kinema Exchange, 3. Wedding Bells.

**WEDNESDAY, MAY 24.**  
Fox, Kinema Exchange, 3. Extra! Extra!—Pardon My Nerve.

**FRIDAY, MAY 26.**  
Ideal, Kinema Exchange, 11. Wonderful Nature—Our Own People.  
Pathé, Kinema Exchange, 3. The Girl from Nowhere.  
Jury, Kinema Exchange, 12-15. The Cup of Life.  
Famous-Lasky, Own Theatre, 11. Perpetua.

### GLASGOW.

**MONDAY, MAY 22.**  
Moss Empires, New Savoy, 11. The Child Thou Gavest Me.  
Cosmograph, Cranston's, 11. Stranger of Canyon Valley.  
Fox, Grand Central, 10-45. Winning with Wits—Smiles are Trumps.  
W. and F. Cinema House, 11. Lord Arthur Savile's Crime.

**TUESDAY, MAY 23.**  
Gaumont, Salon, 11. Room and Board.  
Gaumont, Own Theatre, 2-30. Room and Board.  
Fox, Grand Central, 10-45. The Last Trail—Vesuvius Conquered.  
Vitagraph, Cinema House, 11. The Angel of Crooked Street.  
Schofield, La Scala, 11. If Women Only Knew.

**WEDNESDAY, MAY 24.**  
Jury, Own Theatre, 2-30. A Perfect Crime.  
Famous-Lasky, Cinema House, 11. Perpetua.

**THURSDAY, MAY 25.**  
Bendon, Cranston's, 11. Sam's Kid.

**FRIDAY, MAY 26.**  
Argosy, Own Theatre, 11. The Heart of an Acrobat.  
F.B.O., Own Theatre, 2-30. Desperate Youth.  
Associated First National, Picture House, 11. The Inhdel.

### DUBLIN.

**TUESDAY, MAY 23.**  
Gaumont, Own Theatre, 11-30. Moonlight—Honeysuckle.  
F.B.O., Sackville, 11-30. Hearts Up.

**THURSDAY, MAY 25.**  
Phoenix, Sackville, 11-30. Marooned Hearts.

**FRIDAY, MAY 26.**  
Associated First National, Carlton, 11-30. Love's Redemption.

### BELFAST.

**TUESDAY, MAY 23.**  
Associated First National, Panopticon, 11-15. Serenade.

**WEDNESDAY, MAY 24.**  
Gaumont, Own Theatre, 11 and 3. Moonlight—Honeysuckle.

THE FILM RENTER & MOVING PICTURE NEWS.

BRITISH NATIONAL PROGRAMME.



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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 5987.

No. 445.

SATURDAY, MAY 20, 1922.

SIXPENCE.

## THE MISTAKE OF THE "MARKING" SYSTEM.

**An Out-of-date Method which should disappear.**

**T**HE dispute in regard to film "marking," which is at present running its course, once more emphasises the utter absurdity of a system which professes to be able to reliably appraise the value of a picture by numbers.

To the average thinking man the futility of such a proposal needs no demonstration. It is self-evident. But unfortunately all exhibitors are not thinkers, and all thinkers are not exhibitors. Hence a system which belongs to the archaic days of the industry when film criticism, in the real sense of the word, did not exist, is still permitted to survive to the detriment of the trade.

It is argued by the showman who is unable to attend trade shows with regularity, owing to business calls or to the geographical position of his theatre, which may be many miles from the nearest centre where such a show is held, that the marker's report guides him in his selection of those pictures he has not seen. If such an argument be put forward seriously we are sorry for any man who holds such a theory.

We have no quarrel with any firm whose business it is to "mark" films for the guidance of their clients; it is the system to which we, in common with the great majority of the trade, object. And quite rightly so. Our contention is that it is impossible to do justice to the artistic merits or shortcomings of a subject merely by affixing opposite its title an arbitrarily selected number, and a criticism compressed into a few brief lines. There are many reasons why the system is wrong; renting firms have good cause for complaining at times that it is outrageously unfair. A film may have cost £10,000 or £20,000 to produce. It may only have cost £2,000. Cost has nothing to do with the value of a work of art. Yet we find some viewers condemning a picture on the ground that it has cost very little to produce, despite the fact that the subject is one that will make a wide public appeal, and as a consequence make money for the exhibitor who books it.

One might just as well go into the National Gallery and point to a gem of priceless worth which can be measured by inches, and declare that it is worth next

to nothing because it only cost the artist a matter of shillings to produce. The analogy is identical. Production costs have nothing to do with the matter. A picture, whether on canvas or on celluloid, is worth just what it will fetch in the market, and the price is governed by the quality of the craftsmanship, no matter whether the artist be a painter or a producer.

There may be markers who are able to appraise the value of a film as accurately as the experienced critic, but they are few in number, and it is easier to shelter behind a cypher when expressing an opinion than it is to state in clear and definite terms why a picture is good or bad. It is because the marking system lends itself to a form of criticism which is destructive rather than constructive, and is, therefore, a serious drag on the wheels of progress, that it should be discouraged and dropped. The work of the film viewer who reports on the pictures he sees in the more general form of verbal criticism, serves a useful purpose both to the renter and the exhibitor, provided it is done—which is usually the case—by experts.

Renters, in our opinion, have a perfect right to exclude any individual from what is essentially a private show, if they desire to do so, on the ground that they object to the character of the criticism employed in regard to their pictures. But that is as far as they can go. They cannot prevent a continuance of the publication of such reports obtained from another source. But although this is the legal position, film markers should themselves recognise that the present system of appraisal by numbers is not only out of date, but is a method which is certainly not calculated to best serve their own ends, or, in the long run, to benefit the exhibitors who are their clients. The C.E.A. could hardly be expected to take sides in the present dispute, for it has a marking system of its own which it employs for the benefit of its members, and so long as the principal organisation of the exhibitors sets so bad an example to the trade we are afraid others will continue to follow in its train. The fact remains, however, that the system is out of date and should make way for something more in accord with the needs of the times. The sooner this occurs, the better.

## By the Way: A Weekly Causerie on Trade Topics.

### A Great Trade Pioneer.

THE simplicity of the ceremony which marked the unveiling of the tablet to commemorate the connection of the late Dr. R. T. Jupp with the cinematograph trade, which took place last week at the offices of the Cinematograph Exhibitors' Association, was in keeping with the simplicity of the man whose memory it is intended to keep green. The late Dr. Jupp was one of the great pioneers of the trade, but only those who worked in close association with him realised his genius. No one did more for the trade in its early days than he did. He founded Provincial Cinematograph Theatres, the greatest circuit of kinemas in the country, and he played a great part in the establishment of the C.E.A. The idea of placing a tablet to his memory in the office of the Association was a very happy one, and it is only to be regretted that a more public acknowledgment of the late Dr. Jupp's services to the trade has not yet been initiated.

### Short Story Film Magazine.

FOR want of a better term that is the best way to describe a somewhat interesting experiment which Associated First National are making in regard to an offering shown to the London trade this week. Consisting of four separate short stories, in no way connected the one with the other, it will be well worth the exhibitor's while to watch out for the result of this somewhat unusual innovation. There may be a good deal in the idea; on the other hand, I am inclined to think that the kinema-goer will prefer his short story on the screen both single and short.

### An Innovation.

SPEAKING of Associated First National reminds me that the firm is now trade showing its subjects in its own theatre on the first three days of the week. "Bits of Life" was shown there, and a feature of the screening was the musical accompaniment of the picture by a most acceptable orchestra, a co-efficient that is often looked upon as unnecessary, and is therefore dispensed with in a private theatre.

### A Great French Film.

THE great speech which the King made last weekend on the conclusion of his visit to the graves of our dead in France and Belgium has been more widely reported, read, and discussed, than any royal utterance of recent years. Its lofty sentiment and beauty of thought is epic, and his reference to the

"great soldier, Napoleon," at once called to my mind the noble picture, "The Agony of the Eagles," in which Bonaparte and his loyal supporters of the Old Guard figure so magnificently. Here is a film story which not only grips the imagination and holds one enthralled, but it can be made one of the most powerful instruments for good in cementing the friendship of Great Britain and France. Nothing approaching it in sheer drama has, to my mind, been seen upon the screen to compare with the great finale in the picture. Its effect is electrical: it communicates itself at once to any audience. "The

Agony of the Eagles" is a great picture; it lends itself to ideal exploitation, and it will hold kinema-goers of every class. Following on the King's speech it cannot be too widely shown, and wise exhibitors who know how to cater for their public will at once recognise this fact.

### The Agony of the Renter.

PROPOS "The Agony of the Eagles," I have received a letter from Jeffrey Bernerd, managing director of Stoll's, who encloses a communication he has received from his Cardiff manager which speaks for itself. Here it is:

On Saturday afternoon I met one of the South Wales exhibitors and asked him not to fail to see "The Agony of the Eagles," which we are showing on Tuesday next, at the Cardiff Cinema. He replied that he was not interested in *nature studies*, and I told him that it

was not another cuckoo film. I think that this is worth putting in our journal.

### Appreciation for the "F.R."

M. R. WALTER F. WANGER, in returning me a copy of last week's FILM RENTER draws my attention to the thumb-marked condition in which it is. "It will probably interest you," he says, "to see how the paper is appreciated by visitors to the Riyoli," his new venture in Whitechapel. What there is left of the paper certainly interests me very much, but it has been so handled and turned over by visitors that in some places it is almost difficult to decipher the reading matter. Evidently THE FILM RENTER is as highly appreciated by the general public, when they get a chance of seeing it, as it is by the trade.

### Carpentier's Next Exploit.

NOW that Georges Carpentier and "Kid" Lewis have had their little affair in the ring, consider the noted Frenchman in a new light—that of the intelligent and artistic exponent of drama. Time and again, I am told, when Francois Deschamps found Carpentier missing from his training quarters, he would discover the "fistic adonis" lounging nonchalantly in a hammock reading Andrew Soutar's film play based on

## CHANCELLOR TO RECEIVE TRADE DEPUTATION.

The Kinema Tax Abolition Committee had an intimation from the Chancellor of the Exchequer on Thursday that he will receive a deputation from the Trade after the Whitsuntide recess.

the novel, "My Lady April," by John Overton, which Stuart Blackton is to produce next month. With many words and gestures, Deschamps would admonish "mon petit Georges" (upon whom he keeps an eagle eye), but Carpentier would retort with laughter and "register" indifference to his manager's serious instructions. Jack Dempsey was a witness of one of these conversational duets, but Jack merely laughed, for he recalled his own film exploits in "Dare-Devil Jack."

**Seven to Ten Years!**

**D**AVID WARK GRIFFITH, who reached New York on Monday, lost no time in announcing to the American Press that he is about to start upon the production of a twenty million dollar series of films. These, as he told me when he was in London recently, will be a dramatic pictorial history of the world designed to convince spectators that war is foolish. According to present arrangements he intends to begin work upon the series in the autumn, and he estimates that the first picture will take more than two years to complete, and that it will require from seven to ten years to complete the entire series. It remains to be seen whether even a David Wark Griffith can succeed in holding public interest for such a period as that.

**Gish Gush.**

**L**ILIAN GISH is shortly coming to England, and publicity for her visit appears to have already begun. I understand that at the New Scala a petition is lying for signature asking her to come across while the film "Orphans of the Storm" is running. The film in which she plays such a prominent and successful part is a great picture, and her admirers may be relied upon to give her as great a welcome as was recently extended to the picture's producer, D. W. Griffith. But some of the Gish gush that is being printed is rather overdoing it.

**Films by Motor-Van.**

**A** WRITER in the "Commercial Motor" has been discussing the question of the transportation of films from renter to exhibitor by motor van, and pointing out the advantages of such a service over rail transport, as regards risk of damage and loss. Such a scheme is not without its difficulties, but these are of a minor character and will probably shortly be overcome. It is in the collection of films from theatres that one of the difficulties arises; often a dozen or more visits have to be made to theatres after 10-30 p.m., and kinema proprietors seem loth to allow drivers of vans to have duplicate keys by means of which the film can be obtained. If this difficulty can be overcome, the scheme will, no doubt, be greatly extended. Already the road between Southampton and London is covered, and other roads in the South are also being served. Punctuality in delivery of films at a "dump" is essential, as it would be fatal to allow any delay in starting to occur. If the time of de-

parture draws near and the films have not arrived, the renters are warned by telephone.

**Elinor Glyn and Hollywood.**

**I**T is announced that Elinor Glyn is to produce a film story written round Hollywood, where she has been living for over a year in close contact with film makers in the Los Angeles suburb. She is anxious, she says, to vindicate Hollywood in view of the considerably overdone reports that the American Yellow Press have been circulating. The speech of Sir Julian Orde at the recent Twenty Club dinner, reported in our columns a few weeks ago, contained a valuable rehabilitation of the film actors and actresses of Hollywood, and though the name of Elinor Glyn may not carry much weight with the "unco guid," it is better done by her than by no one at all in view of the almost purulent purity campaign of part of the American Press.

**Shakespeare and the Kinema**

**W**HEN literary works have reached a certain age a particular type of scholar sits down to search within them for interpolated passages from the pens of later times. Looking through Shakespeare's "Henry V." the other day, I was arrested by a passage which students of some future age might regard as introduced during the twentieth century as referring to the kinema:

our swift scene flies in motion of no less celerity than that of thought.

It has set me wondering if there are other passages which might be read as concerning the film.

**"The Christian's" Stars.**

**M**ISS MAY BUSH and Mr. Richard Dix, the actress and actor who are to take the parts of Glory Quaille and John Storm respectively in the forthcoming Goldwyn production of "The Christian," Sir Hall Caine's great novel, were in London on Monday last, and met members of the trade and lay Press at Goldwyn's headquarters in Great Newport Street.

**Sir William Jury's Serious Illness.**

**I**AM sure that his many friends in the trade will greatly regret to hear that Sir William Jury is lying very seriously ill at his home at Reading, and all will wish him a speedy and complete recovery.

**The Deputation to the Chancellor.**

**M**R. P. PERCIVAL, the secretary of the Provincial Entertainments Proprietors' and Managers' Association, points out in a letter to me that our statement last week that Mr. W. H. Huish was the only member of the trade to accompany the deputation to the Chancellor of the Exchequer on the Entertainment Tax, last week, is not in accordance with fact. Others who joined the deputation were Mr. Percy B. Broadhead, Mr. W. Wilkinson, Mr. John Harrison, Mr. Reginald Yorke, and Mr. H. D. Moorhouse.

**WHY ALL THE MYSTERY ABOUT THE WOMAN FILM EXAMINER?**

**The lay press has been devoting great space this week to the new woman Film Examiner, apparently from propaganda supplied by the British Board of Film Censors**

**Is it not a fact that Mrs. Redford, wife of the late Censor, has been installed at the Censor's office for the past two months, drawing her salary?**

*Tattler*

# MAMMOTH 10,000,000 SIGNATURE PETITION FOR CHANCELLOR OF EXCHEQUER.

**Hundreds of Mass Meetings Demanding Removal of  
Entertainment Tax to be held throughout  
the country.**

## PLANS OF ABOLITION COMMITTEE'S WHIRLWIND CAMPAIGN.

**T**HE Chancellor of the Exchequer's "Not Possible" in reference to the demand of the cinematograph trade for the abolition of the entertainment tax may have to undergo slight revision in the course of the next two or three weeks. The Kinema Tax Abolition Committee, which speaks in the name of the entire industry, is not content to take "No" for an answer, because it recognises that its demands are just and equitable, and because the financial position of the industry, as a whole, is such that unless the incidence of the tax is immediately altered or substantially reduced something like 1,200 theatres in all parts of the country will have to close during the next few months.

### A WHIRLWIND CAMPAIGN.

Faced with the fact that no reference of any kind was made to the Entertainment Tax in the Chancellor's Budget speech the committee has lost no time in getting to work. Within the past few days arrangements have been completed for the conduct of a whirlwind campaign throughout the country during the next two or three weeks with the avowed intention of making the Chancellor of the Exchequer change his mind. Facts are facts, and, if Sir Robert Horne studies the case which the trade has already submitted, although it has not yet had an opportunity of personally discussing the matter with him, the Chancellor cannot help recognising that the position of the kinema exhibitors of this country at the present time is an urgent and parlous one. With commendable energy Captain A. W. Barber, and those associated with him on the Organising Committee, have already communicated with every member of Parliament and every exhibitor in the country, and arrangements have been made for holding something like 350 to 400 mass meetings throughout the country on one of the Sunday evenings in June.

### EIGHTY M.P.s ALREADY PROMISE TO SPEAK.

Every member of Parliament has been asked to attend one of these meetings in his constituency, and no less than 80 M.P.s and other prominent individuals have already promised to speak. It is also intended to enlist the direct sympathy of the general public by means of a mammoth petition which it is hoped will be signed by at least ten million kinema patrons, and this will be forwarded to the Chancellor of the Exchequer in due course. This scheme is, in substance, very largely what was suggested in the FILM RENTER a fortnight ago, and we are gratified that the Tax Abolition Committee has recog-

nised the need for immediate action, and has so largely adopted the suggestions made in this journal for the conduct of its whirlwind campaign.

### HOW EXHIBITORS ARE HELPING.

At the moment the vast publicity which enlistment of the screen itself would provide has not been taken advantage of, but circumstances may compel those who are organising the campaign to do so in the near future. Every step has been taken to provide for an emergency of this kind and practically every kinema proprietor in the country has placed his screen, his theatre and in many cases his hoardings and newspaper space at the disposal of the Committee in order to further the aims of the campaign.

### THREE VITAL WEEKS.

The next two or three weeks are absolutely vital so far as the success of the campaign is concerned. No time must be lost by exhibitors in getting to work and carrying out in every detail the instructions of the Abolition Committee. What is necessary is wholehearted enthusiasm and unbounded energy if the necessary pressure is to be brought to bear upon the Chancellor of the Exchequer and the trade is to attain its object. So far the Committee has regarded its work in reference to the Entertainment Tax as a personal one between the cinematograph trade and the Chancellor. The absolute ignoring of the subject in the Budget statement renders it necessary that other steps should be taken in order to attain our justifiable ends, and with this object in view the attention of the public is to be focused upon the admitted injustice and inequalities of the tax.

### INCIDENCE OF TAX MUST BE ALTERED.

The outstanding point which calls for a rearrangement of the incidence of the taxation is the fact that the poor man's kinema seat is taxed at the rate of 40 per cent., while the expensive theatre seat may be taxed as low as 11½ per cent. This is a gross instance of class discrimination in taxation, which the public will be quick to recognise, and it is to be hoped, as the result of the whirlwind campaign which the Committee has now instituted, that the Chancellor of the Exchequer will be induced not only to receive a deputation from the trade to put its case clearly before him, but that he will also be able to recognise the justice of our demands and rearrange the incidence of the taxation accordingly.



# WHAT IS THE CENSOR DOING ?

## Absurd Decision which has aroused wide-spread indignation in the Trade.

### ARE WE TO HAVE CENSORSHIP OR CRITICISM. WHAT IS BEHIND IT ALL ?

**There is still much talk of further legislation to stop the cocaine traffic; but it is a question whether more cannot be done by the spread of knowledge than by the activities of the police. If the danger of taking cocaine were more widely known, the demand for it might diminish to negligible proportions.—*Sunday Pictorial*.**

**F**OR some little time past it has been an open secret that the British Board of Film Censors has not given universal satisfaction, and many exhibitors and renters have quite freely expressed their opinion that the sooner State Censorship came into being the better. The attitude of this Journal has been one of consistent support to the present mode of censorship, our contention being that censorship, as initiated by the trade, is infinitely more preferable than a Government Censor who might conceivably harass the Kinematograph industry with endless conditions and plunge them into disorder.

To-day, following upon the extraordinary action of Mr. T. P. O'Connor in banning the innocuous and harmless production, "Cocaine," one is forced seriously to consider whether after all State Censorship would not prove infinitely less harmful to the industry than the present absurdity which has resulted in chaos among exhibitors in London and the country. The function of the British Board of Film Censors, as we have always viewed it, is primarily to see that all films for public exhibition in this country should be decent, clean photoplays that could not offend picture palace patrons. Never has there been any idea that the present Censor should indulge in criticism of what the public should see. His duties have been very clearly defined by the trade. Up to last week, on the whole, they had been fairly adequately carried out, but what is one to think of the ridiculous banning of "Cocaine," a production which no fewer than seven Watch Committees throughout the country have passed for public exhibition?

The reason for the banning of this subject by Mr. T. P. O'Connor is apparently that in his opinion it is not a fit subject in the public interests to be shown, although Watch Committees who do not always see eye to eye with the film industry, such as Manchester, Glasgow, Oldham, Cardiff, Coventry, and others have, without any hesitation, given their consent to its exhibition. Who appointed Mr. O'Connor to say what shall in the public interests be shown? Who gave him power to condemn a film of which he is in an entire minority, and who conferred upon the Censor the power to criticise? "Cocaine" is a production that has been praised by almost every writer on the lag and trade Press. It is a film dealing with the news topic of the moment. There is hardly a soul who has seen the film who is not astounded at even a suggestion that it should not be shown for universal exhibition. It is harmless, conveys a good moral, and deals with a subject that has been the principal news item of every daily newspaper in the land for weeks past.

The Censor, in his wisdom, prefers to flout the opinion of viewers, exhibitors, and Watch Committees, and assumes a right which has never been conferred upon him,

that is to say what the public may and may not have shown them. He does not say it is indecent. He knows it is not. A more scandalous decision has never been made. Not only does it inflict heavy loss upon a reputable producing concern, but what is graver still, it practically confers upon local authorities the right of censorship. Under these conditions it is very obvious that the day of State Censorship is at hand.

What is behind the Censor's action? Does it go further than we think? Is it, as has been surmised by hard-thinking exhibitors, that the Censor is playing up for State powers? Does Mr. T. P. O'Connor think that by banning this film he is doing the trade any real service? The absurdity of his decision can be judged by his inconsistency. Such films as "Love Madness," a picture dealing with the opium traffic, and which, when advertised, contained some of the most scare-mongering matter, received an A Certificate. "Trapped by the Mormons," and other Mormon films were given certificates. When taxed with this fact he remarks that one deals with opium, and the other with cocaine, and that it is not desirable that the public should know more of this insidious drug. Did ever one hear such banal nonsense? But there is something deeper behind this decision. When the L.C.C. saw this picture on Monday, on the authority of two witnesses, they remarked that they thought it was a good moral story and could not understand it being banned, yet a quarter of an hour later we are informed that they telephoned to Astra Films to tell them that they upheld the Censor's ban. What caused this sudden change of mind?

If we had a State Censor he would lay down certain rules which producers would have to observe. Under the present constitution the British Board of Film Censors, an entirely unofficial body, is abrogating to itself powers which if it was never intended it should possess. It is high time the trade knew where they stood. The matter of censorship is a subject that is not to be played with, and if the British Board of Censors is in reality a subtle disguise for a State Censor, then let everybody know that it is so at once.

Mr. O'Connor and his staff have entirely ignored the opinions of men who should know a great deal more about the entertainment industry than they do, and have in consequence made a great mistake. "Cocaine" should never have been banned. Mr. O'Connor is not there to say that any film dealing with cocaine, a news sensation of the moment, is a subject that the public should not see. The public themselves are the best judges of that, and his ridiculous decision only brings to a head what a great number of people have been thinking for weeks past, and that is that a Government Censor would be infinitely more preferable than the present methods of censorship.

E.W.F.

# INTERNATIONAL PRODUCTIONS WITH IMMENSE POSSIBILITIES.

## French—Italian—English Combination to make pictures for World Markets.

**F**OR many years past the writer has been a strong advocate of the international film. Prior to the war attempts were made by certain American firms to develop this idea, but during the intervening period the idea of international production seems largely to have been lost sight of. In the last few months, however, there have been clear indications that the day of the international picture is about to dawn at long last.

### FRENCH-ITALIAN-ENGLISH COMBINATION.

Last week we gave details of the new combination of French, Italian, and English producers who are just now working on pictures, parts of which will be produced in the three countries. As trade announcements bear witness, the *Filme Le Grande*, of Paris, has recently completed a film of Oscar Wilde's story of "Lord Arthur Saville's Crime," the principal features of which are scenes taken in various parts of London. The production of this well-known story was shown to the London trade yesterday (Friday) and we believe we are correct in saying that Rene Herveil has carried out the difficult task of using French and English artistes with remarkable success. Another similar undertaking is at present being carried out by the Renaissance Film Company of Rome, who are about to film Robert Buchanan's "Woman and the Man." In this picture, according to present arrangements, the star part will be played by that highly experienced screen and stage artiste, Mr. Milton Rosmer.

### AN AMERICAN EFFORT.

Yet another effort is being made in the direction of producing an international picture by the Goldwyn Corporation, who have specially sent Maurice Tourneur, the well known American producer, to this country to make the essentially English scenes in a production of Hall Caine's "Christian." There are rumours also afloat that other American producing companies will visit this country during the present season with the same object in view. All this is gratifying news to those who believe in the future of the international picture.

### THE NEARLY PERFECT INTERNATIONAL PRODUCTION.

What can be done in the direction of making films with a world-wide appeal was demonstrated at a private show of the Italian production of Sir Arthur Pinero's "Second Mrs. Tanqueray," only last week. Here is a picture which, from some points of view, can be regarded as a nearly perfect international production. Made entirely by Italian artistes, under the direction of an Italian producer, and the interior scenes very largely, if not entirely, photographed in Italy, the subject has been so carefully and so artistically handled that there is hardly a sign of the country of its origin in it. We do not say that Sir Arthur Pinero will agree that the resulting film is an exact representation of the play as he conceived and wrote it. But his theme is there in its entirety; it has been developed on the lines which he followed, and, if we may say so, its representation upon the screen is more perfect and more complete than it was when seen upon the stage.

### MISTAKES TO AVOID.

There are, however, points in this Italian picture which somewhat mar its perfect artistry, and although we are full of enthusiasm and appreciation for it, it is for this reason that we propose to refer somewhat at length to them. Those who in the future aim at making a perfect international picture must first of all realise that the perfect film should speak a common language as easily understood as Esperanto. There should be nothing in it which markedly differentiates it from the pictures of any other country, yet it should contain nothing which conveys a clear indication of its own country of origin. In "The Second Mrs. Tanqueray" there are two or three slight and unimportant errors which, regarded in their true light, it is essential should be eliminated from any future attempts. Perhaps the most remarkable feature of the picture in question is the perfect choice made in the selection of types. In every instance both the men and the women would pass for Anglo-Saxons.

This being so, we are all the more surprised that the producer, and those responsible for assisting his judgment, should have permitted the leading lady to indulge in an extravagant mode of hair dress, which immediately marked her as of Italian origin and the picture as an Italian production. This is a thousand pities, for when the lady assumes a more natural and common method of dressing her hair such as that adopted by most English women she looks thoroughly English.

### EXPERIMENT WHICH HAS MANY POSSIBILITIES.

The instances quoted may strike the reader as being of a trivial character, but to say so is to betray a lack of knowledge of the real essentials of international film production. Its success largely depends upon close and careful attention to detail. It is the small things which betray more quickly than anything else a lack of knowledge on the part of the man directing the activities of the artistes.

We are such firm believers in the future of the international picture that we warmly welcome the effort now being made by pioneers in this direction. The American film producer can well look after himself in matters of detail, for, as a rule, he is a past master of the art. But it is because we recognise that the future of the British film producing industry largely depends upon the success of the internationally made film that we regard the experiment being made by our French and Italian conferees with so much interest.

Neither England, France, nor Italy can to-day afford to make pictures of outstanding merit, and to spend the immense sums of money upon them which such productions require, if they are to depend wholly and solely upon their own market for exploitation. Economic conditions are more and more forcing the English and Continental producer to make films which appeal to the world, and for this reason, if for no other, the British film trade will watch the results of the experiment now initiated with the keenest sympathy and interest, for much depends upon its success.

# ONE OF THE PIONEERS OF THE TRADE.

## C.E.A. Unveil Memorial Tablet to the late Dr. R. T. Jupp.

**B**EFORE proceeding to transact the formal business of the day, the members of the General Council of the Cinematograph Exhibitors' Association at their meeting last week paid a graceful tribute to the memory of the late Dr. R. T. Jupp.

On a wall of the Council Room of the Association a tablet has been hung. It is inscribed:

### IN MEMORIAM.

Dr. Ralph Tennyson Jupp,  
Chairman and one of the Founders,  
the Cinematograph Exhibitors' Association  
of Great Britain and Ireland, 1912-13.

Who broke no promise,  
Served no private end,  
Who gained no title  
And lost no friend.—Pope.

Alderman E. Trounson, J.P. (President), said they were about to pay a tribute to one of the pioneers of that great industry. They were about to unveil a tablet on which they had tried to record their appreciation of the great characteristics of the late Dr. Jupp, the most notable of which was his absolute unselfishness. He proposed to ask their ex-president, Mr. G. F. McDonald, to unveil the tablet in a moment, because the idea of commemorating the services of the late Dr. Jupp to their Association was initiated during his term of office, and it was only right and proper to ask Mr. McDonald to perform the ceremony. The words from the great poet Pope, which appeared on the tablet, expressed simply and sincerely their feeling for one whom they held in the greatest regard. After the ceremony he proposed to ask the oldest friends of Dr. Jupp to say a few words, and perhaps Mr. A. E. Newbould, M.P., or Mr. F. E. Adams, who were so closely connected, would add their appreciation.

### A Noble and Gallant Colleague.

Mr. G. F. McDonald (ex-President of the Association), said his duty was one of pleasure, mingled with great regret, regret at the loss of a noble and gallant colleague, yet in some ways a pleasure because they could record their esteem of a great character in a way that would remind those who followed of the great inspiration Dr. Jupp gave to their industry. He was diligent and industrious in his youth, followed medicine as a profession, and took his degrees in about half the usual time. After, he went through the South African war with distinction, but, unfortunately, not without injury. He was wounded in the ear, which determined his career as a medical practitioner, and he entered the kinema industry. Whatever Dr. Jupp did he did with thoroughness and earnestness, and in due course he brought those fine qualities to bear on his new interests in the film world. The kinema show at that time was a very tawdry and paltry affair, but Dr. Jupp was gifted with great imagination, and he had the prescience to see the great possibilities that would come in due course. He was the first to project high-class theatres, with cafés and the best music.

### The Founder of P.C.T.

He founded the Provincial Cinematograph Theatres. He was a man who had a unique degree of concentration. He pursued his objective with great earnestness and the success he obtained for the P.C.T. was remarkable and outstanding. He was a wonderful organiser and inspired all who worked with him with a similar enthusiasm. He left no detail unstudied. The Trade

Ambulance Fund bore evidence of this great facility. That was his inception, and he worked on it day and night. Dr. Jupp prepared a scheme for the Treasury for the raising of money during the war. This scheme, so Mr. Gavazzi King had said, was submitted to Mr. Montagu, who said it was a document of wonderful imagination and ingenuity, and he doubted if they possessed a man in their department who could have worked it out. It was the work of a genius. Dr. Jupp's withdrawal from the kinema trade through ill-health was a matter of profound regret to all who knew him, and his subsequent return was welcomed by all. His untimely death was a calamity to the trade. Dr. Jupp was the life and soul of the C.E.A.

Mr. McDonald said that Mr. Gavazzi King wished him to bear tribute to the great assistance and encouragement and inspiration Dr. Jupp had always given him in his early days. He not only assisted with his advice, but also worked hard. Every member of the trade was indebted to Dr. Jupp for his untiring efforts and his wonderful character and his great merits. His memory would always be enshrined

in their hearts. He had pleasure in unveiling that memorial.

All the members present stood as a silent testimony of their esteem for the late Dr. Jupp.

### The Spirit of Youth.

Mr. A. E. Newbould, M.P., said that no words of his could add to the eloquent tribute of Mr. McDonald, although those words were very far short of the tribute Dr. Jupp deserved. Mr. Adams and himself were brought up with Dr. Jupp from childhood. They were much of the same age, and were born and lived in the same town. They recollected him as far back as they could recollect. To whatever walk in life Dr. Jupp applied himself, he added to its glory.

What they thought in their hearts was not so much his great ability and the success he achieved, but the great loveable human being that he was. He had the spirit of youth. He was a man who would never have grown old. His generosity to his less fortunate friends was remarkable, and there were even to-day those who were able to live on the generous provision which he made for them in the times of his prosperity. These cases were unknown to the trade. It was simply through working with him that he (Mr. Newbould) happened to know of them. In losing Dr. Jupp not only the industry, but mankind lost one of their finest and best characters.



THE LATE DR. JUPP.

# A GREAT BRITISH PRODUCTION.

## Harley Knoles Version of "The Bohemian Girl" remarkable for Beauty of Setting— Ambitious effort that will win Popular Success.

A very beautiful production containing settings as elaborate as in the finest American picture—Cast contains a remarkable list of Star Players.



MISS CONSTANCE COLLIER.

**T**HE film version of Balfe's classic opera "The Bohemian Girl," which was shown by Astra National Productions at the London Alhambra on Wednesday morning to an overflowing audience, is a very beautiful production. Indeed it is, in some respects, the most ambitious effort and the most elaborate setting of a picture ever achieved by a British producer.

### ARTISTIC PRODUCTION.

Its superb artistry, apart alto-

gether from the exquisite music which accompanied it, must at once arouse feelings of admiration in the minds of all who see the film. Many of its early scenes, taken in the depth of

the forest, are so balanced in their composition, so wonderfully lighted and full of atmosphere, that one recognises the hand of a master artist. It is indeed as though a great painter has mixed his colours upon Nature's palette, and produced a series of studies, each a gem worthy the most beautiful frame that can be devised to preserve its exquisite artistry. Later, as the story develops there are scenes, which, for sheer magnificence and splendour and immensity of conception almost take one's breath away. Nothing like them has ever been seen in a British picture before, and the trade-show audience, quick to appreciate the point, broke out into spontaneous applause.

### FIRST IMPRESSIONS.

One's first impression of "The Bohemian Girl" is that the producer has lavished upon his presentation of its story all the wealth of a trained artistic mind, all those subtle touches which make a work of art great. But, unfortunately, the romance and drama of the play are at times almost overwhelmed by the sheer beauty of its settings, and as a consequence the acting—and especially the development of character and action—at times is apt to suffer.

But with such a superabundance of material, such artistic talent upon which to draw, and the wealth of inspiration which the story of the famous opera yields, is it surprising that Mr. Harley Knoles has leaned rather to the aesthetic than to the practical in his production? Certainly the great British public which holds Balfe's opera in such high esteem will not cavil because of this, and if only its presentation upon every screen

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SCENES FROM "THE BOHEMIAN GIRL."

# "THE BOHEMIAN GIRL" LUNCHEON.

## Ellen Terry, Gladys Cooper and Constance Collier among the Guests.

### HARLEY KNOLES ON HIS LATEST PRODUCTION.

**F**OLLOWING the trade showing of "The Bohemian Girl" on Wednesday last, a luncheon was held at the Royal Automobile Club under the presidency of Mr. F. Norman-Wright. Upon that gentleman's right sat Miss Gladys Cooper (the Arline of the picture) and Sir Edward Marshall Hall, K.C., while upon his left were Miss Ellen Terry (Arline's Nurse), Mr. Harley Knoles (the producer), and Miss Constance Collier (the Gipsy Queen of the film). Other well-known guests included Sir Charles Higham, M.P., Sir John Rees, M.P., Sir Julian Orde, Sir Walter de Frece, M.P., Mr. A. E. Newbould, M.P., and Mr. Harry Reichenbach.

#### ELLEN TERRY'S RECEPTION.

Miss Terry, whose rising was hailed with much cheering, submitted a toast in which she claimed the privilege of old age—brevity: "A health to all we love and a health to all those that love us."

This was drunk with much cheering, and Miss Gladys Cooper and Miss Constance Collier briefly responded to the toast of "The Ladies."

#### AN EPOCH-MAKING PICTURE.

Mr. F. Norman-Wright, before calling upon the Members of Parliament present to speak, said they would all agree they had seen that morning something more than a British film. He was confident that "The Bohemian Girl" was a world picture. It was a wonderful story, and Mr. Harley Knoles had pictured it in a wonderful way. It could not have been done, however, without the help of those ladies and gentlemen who had been

associated with the making of the picture. He believed the film was an epoch-making one, and Mr. Harley Knoles and those associated with him deserved congratulation. He proposed the toast of the producer, but would first call upon the M.P.'s present to speak because of their wish to get to the House of Commons.

#### BELOVED CHARACTERS.

Sir John Rees briefly expressed his enjoyment of the picture. It was the most beautiful film he had seen, and he was glad it was a product of British industry. It included characters they had learned to love. Quoting from Keats's "Ode on a Grecian Urn," Sir John turned the well-known words,

"For ever wilt thou love, and she be fair,"

into a compliment to Miss Terry, and went on to say that the kind of women who inspired love and admiration in one generation were not wanting in the next.

#### A GIFT TO POSTERITY.

Sir Charles Higham said that the picture they had seen that morning gave him more confidence than ever in British films. They had seen a picture in "The Bohemian Girl" which held one's interest over an hour and a half, and one that was produced in an artistic way. He thought it was a fine thing that such a perfect reproduction of Miss Ellen Terry's art should go down to posterity with its cleanliness of heart and mind. He hoped for a greater friendliness between those in the film industry in England and between English and American producers.

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be accompanied as perfect a rendering of the classic music which made it famous among the works of genius of native composers, as was the case on Wednesday, the film version of "The Bohemian Girl" will achieve a record success.

#### DISAPPOINTING ACTING.

But, truth to tell, the acting, despite the remarkable galaxy of talent gathered together, is somewhat disappointing. Ellen Terry, doyen of the British stage, and still a great popular favourite, as the burst of applause on her first appearance upon the screen testified, has only a small part to play, but she does everything with that innate charm and artistry which still marks her as a supreme artiste. Then there are such names as Gladys Cooper (as Arline), Ivor Novello (as the hero), Aubrey Smith (as Devilshood), Henry Vibart (as the Count), and Constance Collier (as the Gipsy Queen). Truly a cast of great names.

#### CONSTANCE COLLIER'S TRIUMPH.

But of them all one felt throughout that the only artiste who really rose to the occasion and did full justice to her part was Constance Collier. Her acting was superb. There was abandon and sincerity and majesty of carriage in her every movement; a touch of the dramatic when necessary; pathos at the right moment; and feeling always. In a word the part fitted her to

a tee. Gladys Cooper looked beautiful, but moved more like a Greek Goddess than a gipsy girl in the "marble halls" of her dreams, and throughout she lacked fire. In this respect Ivor Novello, as the hero, helped her not at all. Of the rest Henry Vibart gave a finished rendering of the part of the Count, but Aubrey Smith was far too aristocratic for a gipsy.

#### WONDERFUL INTERIOR SETS.

In opera, however, the acting seldom carries the piece to success, and it is the wondrous beauty of the production, its elaborate settings, and above all the charm of the familiar music which will win popular approval for this great Alliance film. Some of its interior scenes are so immense, so elaborate, that they almost overwhelm the beholder, and nothing finer than the scene in "the marble halls" of Arline's dream has been seen even in American super-productions. It is stupendous. A novel touch is imparted to the closing scenes by the introduction of a display of coloured fireworks which is highly effective, and here and there throughout the picture there are touches of artistic genius which make the production great, and mark it out as a distinct advance in British film art. But it stands in need of considerable cutting before public presentation, and this, we understand, it is the intention of Astra National Productions to do.

This done, "The Bohemian Girl" will prove a great showman's picture, if presented with the proper musical score, and a film which the public will at once take to its heart.—L.W.

# THE EUROPEAN FILM CORPORATION.

## Well-Known British Diplomat describes an Excursion in the Realm of Film Production.

**S**IR Henry George Outram Bax-Ironside, of Grosvenor Place, a diplomat of forty years' distinguished service, described an excursion he made in the realm of film production when he gave evidence in a suit in which he figured as plaintiff in the King's Bench Division on Wednesday.

Sir Henry and Sir Percy and Lady Sykes, of St. George's Court, claimed from Lieut.-Colonel James E. Adamson, D.S.O., of Walden Road, Horsell, Woking, Surrey, the return of money paid for shares in a company called the European Film Corporation, Ltd. Sir Henry Bax-Ironside claimed £500, Sir Percy Sykes £500, and Lady Sykes £100. The hearing was adjourned.

Mr. W. Jardine explained that in January, 1921, Sir Henry Bax-Ironside became chairman of the company, but resigned, and, as no shares were allotted, applied to Colonel Adamson for the return of his £500, but without result.

### £500 for Shares.

"Sir Percy Sykes," said Mr. Jardine, "paid £500 for qualifying shares as director in the same company, and Lady Sykes paid £100 for shares."

Mr. Rutherford, for the defence, declared that the cheques were paid to the company, and not to Colonel Adamson, who did not admit receiving them.

Sir Henry Bax-Ironside in giving evidence said that he was formerly British Minister at Sofia.

"When I came back," said Sir Henry, "I do not know whether it was the glamour of the diplomatic service, but Colonel Adamson was anxious that I should join certain companies. He was a brave soldier, and I always heard well of him. I stupidly gave in. It was tempting to me to be chairman of this company."

Mr. Rutherford (cross-examining): You are director of seven

or eight companies?—Sir Henry: Well, say six or seven.

Sir Percy Sykes said that he was approached by Sir Henry Bax-Ironside to go on the board of the company, and sent a cheque for £500 to Mr. Hutchins, the secretary, for qualifying shares.

Mr. Dudley Hutchins, secretary of the European Film Corporation, Ltd., said that Sir Henry Bax-Ironside's cheque was made out to him, and that he handed it to Colonel Adamson.

### No Salaries.

"The reason for this," he said, "was that expenses were being incurred in paying artistes who were being trained to produce films in a studio at Kew. I was told by Colonel Adamson that some of the directors were putting up money to pay the salaries till the company came into existence, when they would have shares allotted to them. I understood that the money put up by Sir Henry Bax-Ironside and Sir Percy Sykes was provided for the purpose of running the studio and paying the artistes' salaries. We had a difficulty in finding money for the artistes' salaries, and we were all putting our hands in our pockets for this money."

Mr. Justice McCardie, reading from a document, said that the list of films to be produced at Kew included "A Little Bit of Fluff" and "Till Your Ship Comes In."

Mr. Hutchins: Only two were ever produced.

The Judge: Your ship never did come in apparently.

Mr. Hutchins said that he understood Colonel Adamson spent £11,000 of his own money on the films and the business of the corporation.

The judge said that Colonel Adamson should have an opportunity of saying in what circumstances the money was received and the objects on which it was expended, and the case was therefore adjourned till May 29.

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### A "COMMON JURY" MIND.

Sir Edward Marshall Hall began with a reference to a description of him by a political opponent, in which he was accused of having a "common jury mind." He was proud of that, for the average man in this country had a common jury mind. After all, the film industry was a business proposition and must be a financial success. Pictures might be produced that were technically perfect, but that perfection appealed only to a limited class; it must have a wider appeal and must appeal to people over the water. He was an Englishman, and wanted to see British producers holding their own in spite of the handicaps of climate and lack of financial support.

Sir Walter de Frece detailed some of the circumstances leading to the formation of the Alliance Film Corporation and the production of the pictures, "Carnival" and "The Bohemian Girl." America possessed no advantage over England except as regards finance, and even America was feeling the pinch. He felt that after what they had seen that day there was no need to look to America.

In calling upon Mr. Harley Knoles, Mr. Norman-Wright remarked that the speculation which had produced the picture was a cash speculation, and the production had been supported by good English money.

Mr. Harley Knoles, before proceeding to relate some of the more intimate details of picture making, spoke of his own personal gratification, and said that, properly projected, there

was no scene that was not really brilliant. He claimed that his photographer was one of the two greatest photographers in the world. In the matter of casting, he knew that great names would help tremendously, but he did not get his artistes because of their names only. He aimed to get people who fitted the parts better than anyone else, and besides being great actors and actresses they were men and women with great souls; to make their characters pulsating beings they had to be great-hearted people, not merely acting but living their scenes.

### THE SPIRIT OF CO-OPERATION.

Mr. Knoles then went on to speak of things American, for which he said, speaking as an Englishman, he had nothing but the greatest love, and if he could bring about a better understanding between the trade of the two countries he would only be too happy. (Applause.)

Mr. Harry Reichenbach, in a brisk and characteristically American speech, spoke at the outset of his pride of America being equal to that of England. He believed that British films would help American exhibitors.

Replying on behalf of the Press, Mr. G. A. Atkinson (of the "Daily Express") remarked that he was going to refer to Mr. Knoles as the D. W. Griffith of England, but in deference to Sir Walter de Frece he would invert the compliment and describe D. W. Griffith as the Harley Knoles of America. Speaking on behalf of the trade Press, Mr. E. W. Fredman said that "The Bohemian Girl" was to the British film what Gilbert and Sullivan was to British opera.

# STOLL'S FOURTH ANNIVERSARY.

## A Record of Rapid Growth and Amazing Development.

**O**NLY four years! It seems almost incredible that the Stoll Film Company, Ltd., can be so young an organisation as to be celebrating the fourth anniversary of its formation on the 3rd of this month. To-day the name of the company is as familiar in the mouths of picture-goers as that of any company in the wide world.

### Small Beginnings.

Four years ago it began its career in one modest room at Coliseum Buildings; to-day it has a head office in Oxford Street, a publicity department in Greek Street, and branch offices all over the kingdom, and the company, in conjunction with Stoll Picture Productions, Ltd.—has turned out a number of striking film plays. From that one modest room in St. Martin's Lane it has blossomed out into a gigantic concern with one of the biggest renting businesses in the United Kingdom, and the biggest film producing studio in Europe. And yet four years ago there was no Stoll Film Company and there were no Stoll films!

### A Dynamic Personality.

Progress such as this reflects the greatest credit upon all concerned, and is a clear indication of very keen brains behind the scenes. The name of "Stoll" has, of course, been a power in the entertainment world for many years past, so that with Sir Oswald Stoll for its chairman the company started under the happiest possible auspices. But the rapid rise and wide development of the company is in no small measure due to the dynamic personality, acumen, and driving force of its managing director, Jeffrey Bernerd.

Mr. Bernerd is the youngest managing director in the industry to-day—he was four years younger when Sir Oswald Stoll entrusted him with the fortunes of the newly-formed company. Jeffrey Bernerd has an energy which communicates itself to those who work with him, and the executive members of his staff have something more than mere esteem for him—he inspires in them a real affection.

### Encouraging the British Author.

In the first instance, as already recorded, the Stoll Film Company, Ltd., handled only American pictures, but Jeffrey Bernerd has always had the interest of British cinematography at heart, and even in the early days he acquired several pictures produced in the country by the British Actors' Film Company, Ltd. Then came the acquisition of a small and none too convenient studio at Kew, the engagement of Maurice Elvey as the firm's first producer, and the making of the first Stoll

film, "Comradeship." Soon afterwards a more ambitious scheme was formulated and embarked upon, namely, the production of Stoll film plays from the works of famous British authors. "The Keeper of the Door," from Ethel M. Dell's extremely popular novel, was followed by "Rocks of Valpre," from the same authoress's equally popular story. Then came "God's Good Man," from Marie Corelli's much-discussed work of fiction. And round about this time the old Windsor studio at Surbiton was first hired and then purchased by the firm.



JEFFREY BERNERD.

### Big Developments.

The work of film production developed side by side with the development of the renting affairs of the company, till the time came to launch out on an even bigger scale. A sister company, Stoll Picture Productions, Ltd., was formed, with Jeffrey Bernerd and W. Gordon Michie as its co-managing directors; additional producers were engaged, and after the ban which then existed on so-called "luxury building" had negated a fine scheme for the building of an extensive studio in the grounds of the old one, the enormous building in Temple Road, Cricklewood (which had been an aeroplane factory during the war), was acquired and trans-

formed into a perfectly equipped studio of immense proportions.

### 93 Pictures Made.

In this building (and out of it) the making of Stoll pictures had proceeded apace ever since, and in considerably less than the four years of the parent company's existence no fewer than 93 pictures have been made. These include such productions as "Mr. Wu," "At the Villa Rose," "The Adventures of Sherlock Holmes," "The Yellow Claw," "The Fruitful Vine," etc.

Standing to-day on the threshold of its fifth year, the Stoll Film Company, Ltd., in spite of trade depression and industrial distress, and the bad effect on the entertainment world these twin evils must necessarily exert, is in a sound financial position, and is generally acknowledged to be one of the big forces which count in the advancement of the British film industry.

Mr. J. Van Gelder informs us that he is severing his connection with the Victoria Picture Theatre, Hoe Street, Walthamstow, and has taken up a position as South Coast representative for Associated First National Pictures, Ltd. He starts with his new firm on May 15.

# SHORT STORY FILM MAGAZINE.

## Grand Guignol and other selections in Composite Subject.

Four separate unconnected stories bound together under one title  
—An interesting experiment that will be  
watched with interest.

**I**N "Bits of Life," trade shown by Associated First National in London this week, Marshall Neilan has bound up in one cover, so to speak, four magazine stories having no connection at all with each other, the total length being just over 6,000 feet.

### IS IT ASSIMILABLE?

Whether or not this is an innovation that will be universally approved is a difficult question to answer. The purpose of the fiction magazine may be taken as providing stories for busy people unable to give any great length of time to continuous



SCENE FROM "BITS OF LIFE."

reading such as the novel of ordinary length demands. This film, "Bits of Life," seems to be built upon the assumption that people take short stories as they do four-course meals, an assumption that needs to be proved.

### MIXED GRILL.

The courses provided supply entirely different flavours for the palate. Number one is a satire treating cynically a good endeavour; number two a comedy-drama with disillusionment as its main theme; number three a drama that just fails, in spite of some interesting situations; and number four is what is known as a "have."

### THE CONSTITUENTS OF THE MEAL.

The satire shows a crook endeavouring to help a friend just out of prison, winning the needed money by gambling, and assisting a damaged man who had been robbed, to be accused of the assault and robbery, and getting imprisonment as the result—a story with weak places.

The comedy-drama is written (virtually) on the text "Where ignorance is bliss," and shows a deaf hairdresser (is this subtle satire again) happy until he purchases an acousticon and lives in a new and more evil world of sound. After some experience of this he smashes the acousticon. A quite brisk little story.

### GRAND GUIGNOL.

The drama has a Chinese setting. A Chinese opium-den proprietor has married in Frisco a Chinese telephone girl who has leanings at least towards Christianity. During his absence in New York a baby is born and on learning it is a girl Chin Gow flies into a rage and beats his wife, blaming the strange god which her crucifix suggests for his ill-luck in not having a son.

A friend nails the crucifix to the wall with a long spike and blood runs down the wall of the room. On going to the next room they find the spike has pierced the temples of the husband, sleeping off the effects of opium. Spectators are supposed to believe that blood would ooze through an occupied nail-hole! Moreover, half way through the drama when Chin Gow is courting the telephone operator he is allowed to go to the room in the exchange and divert her attention while at work. And America is the land of efficiency.

### THE LAST—AND THE BEST.

The last story is best because it ends abruptly with a surprise—the hero sitting in the dentist's chair—the previous experiences having been visions seen by the victim while under gas. Thus the series closes with the spectators enjoying a laugh at their own expense.

### DISSEMBLE THE PARTS.

It is the opinion of the present reviewer that the innovation which "Bits of Life" makes is one that will not gain the unstinted approval of kinema-goers in its present form. As short features, 1, 2, and 4 would do well, and 3, if certain alterations were effected to eradicate the impossibility before mentioned and intensify some of the situations.

## KINEMA BURGLARS REMANDED.

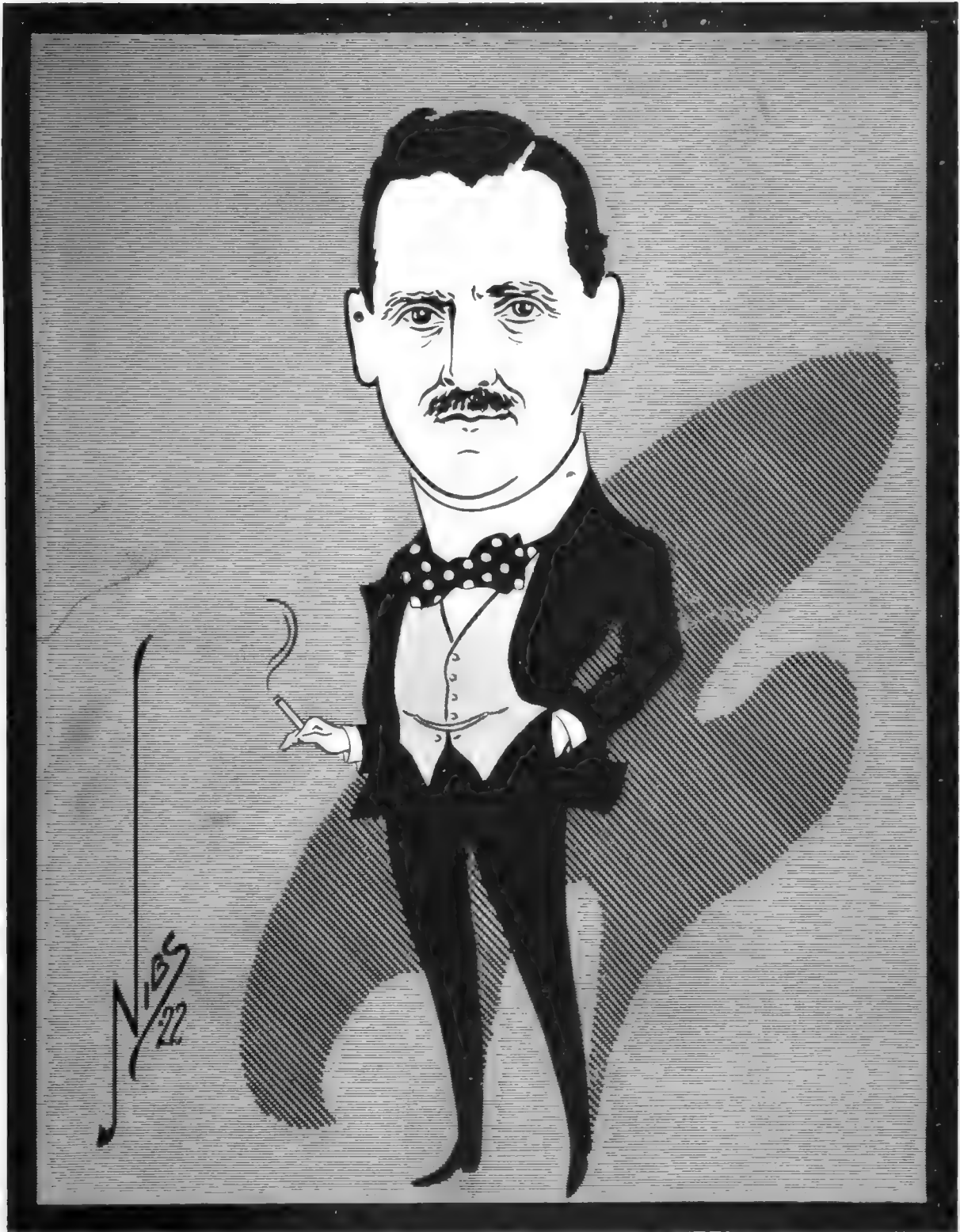
**W**HEN the three men charged with burglary at the house of Mr. Joseph Lamb at Ashington, Northumberland, were brought up on remand last week at Morpeth, Mr. T. D. Shaw, who appeared for the Public Prosecutor, in asking for the remand, stated that certain matters still remained to be cleared up, and he did not propose to go into the case that day, as there were peculiar circumstances rendering this course necessary. A number of men had been concerned in the affair, but three of the men had not at the moment been laid hands on, and it was not desirable to go into the case then and probably have to reopen it later. The police would proceed at the first opportunity.

Mr. Charles Webb, on behalf of Simmons, renewed his application for bail, and stated that the police had now had a fair time in which to get their case up, but the application was refused.



# FILM TRADE PERSONALITIES.—No. 46.

ÆSOP JUNIOR'S SPONSOR.



A. G. GRANGER,  
*of Granger's Exclusives, Ltd.*

# A STORY OF STIRRING STUNTS.

Loves and Hates and Acrobatic Feats provide  
the interest in Attractive Story.

A picture showing Signor Sansone achieving difficult performances,  
and an intelligent and highly trained Ape as the  
agent of a hating woman.

**W**ALTURDAW, who control the U.K. rights of "The Heart of an Acrobat," a picture of 6,000 feet, showed it to the London trade last week. Signor Sansone takes the leading part.

## A STORY OF STUNTS.

It is from beginning to end a series of stunts, a story of the loves and hates that are expressed so intensely through Latin personalities, binding them together into an orderly and entertaining sequence. Madame Eva, the wife of Sansone's colleague, Beltrani, a worthless drunkard, has contracted a

and the chief interest. The interior of the circus provides most of the settings, the first scene showing the acrobat suspended by one foot supporting a kind of revolving roundabout. Then Eva is insulted by a great hairy athlete, and Sansone fights him successfully and fades from the "stunt" profession temporarily until some remarkable rock-climbing by him and Patata effects his escape from the police. Then Sansone descends into the valley by a framework tower, refusing in true acrobat style to compromise his dignity by using the ladder-way, and preferring to climb from girder to girder.

## LOVE AMONG THE LIONS.

He reappears as the masked man in Reerajos's circus, and his love for an equestrienne, Marie, gives him an opportunity to wrestle with a lion, which two other performers, jealous of Marie's popularity, allow to escape to her bedroom. In this scene Sansone vanquishes the lion and drives it back to its cage, and although the two roll on the floor together, the lion very considerably refrains from marking the acrobat with his claws—Androcles over again.

## MORE THRILLS.

Then Eva reappears and, imagining her husband to be the one obstacle to her union with Sansone, gets the chimpanzee to weaken a rope supporting a platform upon which Carlo is practising a dangerous trick. Again Sansone comes to the rescue, and by climbing and suspending himself by one rope catches the victim as the rope gives way. This really is very thrillingly performed. The arrival of the police to arrest Sansone and his escape mean more sensations, and imprisonment in a burning house yet more. When Marie drops the lamp it would seem quite an easy thing for Sansone to smother the flame and escape from the locked room under less acute urgency. But acrobats live for sensation, so sheets are torn up, and from the roof the two swing to the safety of a house across the way by the agency of the knotted sheets and a telegraph wire.

## AN APE'S APTITUDE.

Jack, the chimpanzee, has been worked into the scheme very cleverly. Dressed in coat and hat, he accompanies Eva everywhere, and the handling of the revolver and the climbing to the roof of the theatre to effect the severance of the ropes upon which Carlo is depending are instances of patient training of an intelligent animal. The ape figures throughout, and is as interesting a character in its way as Sansone himself, while Eva (Ellen Ullri) expresses all the infatuation and hate and vengeance required of her.

The picture, which, by the way, has been granted a U certificate, is one that will be popular with all ages, the circus interest and daring tricks being sufficient of themselves to attract. With sensations such as are of the fibre of the picture there is little need for comedy; this is provided, however, by the antics of the circus clowns. It should meet with great success.



SCENE FROM THE FILM.

liaison with Count Godani, which he wishes to break, and meeting her to announce his intention is found shot after their parting. Suspicion falls on Eva, and Sansone, to save her, confesses to a crime he has not committed. His escape from arrest is effected by his youthful assistant, and he goes to France under an assumed name to pursue his profession.

## LOVES AND HATES.

Eva follows him and, jealous of his affection for Marie, a circus rider, seeks to effect her husband's death and Sansone's arrest when he refuses to have anything to do with her. In the latter she is successful, but Sansone is acquitted owing to the opportune entry of Jack, the chimpanzee, who seizes the revolver; the court (a most slender theory) deducing that the chimpanzee has committed the crime against Godani.

## ACROBATIC ACHIEVEMENTS.

There is, however, much more in the picture than the foregoing, and it is Sansone whose exploits account for the thrills

# A DANGEROUS ADVENTURE SERIAL.

## Opening episode of well-staged Serial shows terrified beasts fleeing from fright in jungle storm.

Tale of a search for hidden treasure in African jungle country with hairbreadth escapes from dangers by wild beasts and wilder men.

**E**PISODES one, three, and seven of what is undoubtedly a real thriller of a serial with the title of "A Dangerous Adventure" was shown to the London trade last week by Pearl Films, Ltd. The second and third episodes shown

the hands of the competing searchers. Aboard-ship experiences, scenes of the habits of savage tribes and of the courts of their rulers figure in the film, weird religious rites and the employment of over 1,500 wild animals belonging to a well-known American menagerie giving the necessary atmosphere for the story.



SCENE FROM "A DANGEROUS ADVENTURE."

### A JUNGLE STORM.

The first episode possesses sensations calculated to thrill the most hardened of kinema-goers. A storm in the jungle provides the opportunity, and the elephant upon which the party—two girls and their uncle, together with the white guide—are seated crashes through the tempest-swept jungle, at length dislodging the howdah and leaving the two girls to the mercy of the stampeding and terror-stricken animals. These are seen careering aimlessly about in the dim light, only more plainly revealed in the lightning flashes, while rain in appalling volume sweeps down in virtual torrents. Elephants, lions, tigers, apes, zebras, a hippopotamus, leopards, and other animals are seen, the horrified girls, separated from their men folk and deserted by the native train, emphasising the situation by their loneliness in the semi-darkness.

### WEIRD NATIVE RITES.

Brandon, the guide, having endeavoured by the employment of force to compel the natives' attachment to them during the storm and failed, becomes separated from the girls, who eventually reach a native village. An amazingly well-produced scene here shows the denizens endeavouring to placate their god, whose figure is seen belching fire and smoke from nostrils and mouth, while beyond a volcano is seen in eruption. This

*(Continued on next page.)*

were selected by the spectators, a choice having been offered by the Pearl management to the gathering.

The picture consists of fifteen episodes, and deals with the experiences of three separate parties who are searching for some hidden treasure in Africa, a map and medals being the clues in



GRACE DARMOND, REX DE ROSELLI, DERELYS PERDUE, who appear in the Pearl Animal Serial, "A Dangerous Adventure," trade shown in London last week.

# MR. JAMES WHITE'S OFFER TO TRADE

## Creates Deep Impression Throughout the Country— Scheme now under Consideration.

**T**HE interview which we published in *THE FILM RENTER* last week with Mr. James White, the great financier, and the offer which he made through this journal to the kinematograph trade, to give his services free in assisting to draw up a scheme that will be the means of obtaining all the money British producers want in order to make pictures that will hold their own throughout the world, has created a deep impression throughout the industry all over the country.

### SCHEME UNDER CONSIDERATION.

Soon after this journal was in the hands of the London industry our office telephones were besieged by innumerable people anxious to obtain fuller details of the scheme which Mr. White has in mind. Since Saturday we have received a large number of letters from producers and

others interested in the proposition and many personal callers. To each it is necessary to explain that Mr. White has not yet had an opportunity of fully considering the details of any scheme which he may wish to elaborate in conjunction with the trade, and in order to reduce the matter to one of practical politics we suggest that all who have read the interview in last week's *FILM RENTER* and are interested in the further development of the scheme should communicate with the editor of this journal, who will, in due course, place all correspondence on the subject before Mr. White.

At the moment Mr. White is immersed in the work which important theatrical productions impose upon him, but it is hoped he will have an opportunity in the course of the next few days of going fully into the matter, and very shortly it may be possible to arrange for an opportunity to discuss the whole scheme with members of the trade.

(Continued from previous page.)

latter strikes the beholder as a trifle artificial, but the difficulties of providing the real article on a large scale account adequately for this.

The natives—after the manner of white folk with kittens—decide to keep one of the girls and sacrifice the other, and the sacred tigers are to be provided with a toothsome meal when a large gorilla swings suddenly into view and (this is almost humorous), jumping on to the end of a see-saw-like contrivance, manages to shoot the girl, Edith Stanton, from the other end over the palisade, where she and the "mysterious native," pursued by the populace, make good their escape to a cave in the hills.

### THE SACRED BEASTS.

Meanwhile the sister, a prisoner in the village, and wearing native costume, has amazing and weird experiences, including being terrorised into nearly falling a victim to more sacred beasts—lions this time. With excellent table manners, however, the lions do not snatch at the meal tremblingly standing but four feet above them, but wait for it to be served. A reward for their good behaviour comes, however, in the substitution of a much larger joint (the girl would hardly have gone round), viz., the giant native who had been terrifying her by his advances, whom the chief punishes by throwing to the lions.

### EARTHQUAKES AND ERUPTION.

Meanwhile the other sister, rescued from her cave by the heroes (who are also after the hidden wealth), wanders through the jungle, adopts a leopard cub as a pet or mascot, a proceeding which causes her to lag behind the men. The volcano erupts, and again terrified animals rush about; there is an earthquake and the two men fall into the crevice; the leopard arrives at the psychological moment, and then a sufficient pinnacle of climax having been attained, spectators will, of course, wait until next week.

If all the episodes are as cleverly handled as these in cutting short at an enthralling moment, there should be no difficulty for any exhibitor in attracting a continuance of patrons. Newspaper insurance schemes simply become a circumstance compared with them. Episode three, for instance, shows one of the men fallen through an aperture, carefully covered with branches, into a lion trap—a pit in the earth—and although the successive dropping of lions into the trap becomes somewhat comic after the first two have so unceremoniously entered, especially as they appear almost apologetic towards the man for such intrusion, the awkwardness is overcome at length, and just as they advance—end of Episode three.

The picture has all the attraction of an interest film, the studies of animals being well planned and photographed. Of the two girls Marjorie Stanton (Grace Darmond) is the more effective, her sister Edith (Derelys Perdue) failing to express terror as artistically as the other. There is plenty of "meat" in the picture, attractively served.



# MANCHESTER C.E.A. MEETING.

## Mr. Frank Hill's Views on Better Methods Towards Reconciliation.

**M**R. C. E. MITCHELL, vice-chairman, presided over the C.E.A. meeting at the Western Import Offices on Friday, May 12, Mr. Stephenson, the chairman, not being present.

The Secretary, Mr. Fred Carlton, presented the minutes of the previous meetings, and pointed out that membership of the branch now stood at 80, and he did not expect they would have any more secessions in Lancashire.

### Alderman Trounson's Address.

Alderman Trounson, president of the C.E.A., who was present, was then asked to take the chair and address the members. At the outset he congratulated the branch on its strength numerically. It was quite what he expected. As regards the Entertainment Tax he said they were aware that they had a committee working very hard in London, both night and day, and he particularly pointed out that they were not now seeking abolition, but only desired to be treated on an equal basis with the theatres and music halls, where prices were higher than at kinemas. This would mean a considerable reduction if granted, and he didn't want members to abandon their efforts. He hoped that members would contribute towards the expenses of the campaign, as the levy would not altogether cover it. He drew attention next to the fact that some 300 members of the C.E.A. had not paid their fees to the P.R.S., but explained that he had negotiated and expected to get for these members a further seven days' grace.

### Assistant Secretary Appointed.

He announced that a gentleman named Mr. Fuller had been appointed to fill the position of assistant secretary to Mr. King, who was taking a two months' holiday through ill-health. Mr. Fuller, he remarked, was a very able gentleman who had had some journalistic experience, and was about to take his final degrees as a barrister. He would be a means of saving the Association money, as his appointment meant they could dispense with their publicity agent. Following the president's speech there was some discussion as regards the attitude members should take in connection with the exhibiting of Arbuckle films, but the matter was left for members to please themselves.

### Mr. Hill's Letter.

A letter from Mr. Frank Hill, secretary of the K.R.S., was read, which had been forwarded by that gentleman in response to an invitation from the secretary (Mr. Carlton) to attend an open meeting and give an address on "Better Methods Towards Conciliation." The chairman and vice-chairman of the K.R.S. had also been invited, but they had all been unable to come. The letter was as follows:

Dear Mr. Carlton.—Firstly, as I intimated in my former communication to you, I regret circumstances make it impossible for either my chairman, vice-chairman, or myself to be present with you at your next meeting.

In your letter of the 4th inst. you suggested that we might take for our subject, "Better Methods Towards Conciliation." I, of course, do not know what you had in your mind, or what you expected, in making such a suggestion, although I think I can guess fairly accurately. The subject is one which I venture to suggest every individual engaged in the industry should put to himself in the form of a question, such as, "How can I help to secure better methods towards conciliation?" If we can detach ourselves from either one section or the other of the

industry and attempt to survey the trade from that of a deeply interested onlooker, we find that extreme individualism often plays a much more greater part than circumstances warrant; accordingly, the industry, from a collective point of view, suffers in consequence.

One sees from time to time that certain actions of exhibitors and renters are such that they cannot possibly have been governed by any thought as to the effect such actions are likely to have upon the progress of the industry as a whole. This is to be regretted, because the industry, and the various sections of it, can only develop upon proper lines if those engaged in it ever keep in front of them the words of the poet Shakespeare, which I so often refer to, viz., "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man." Sir James Barrie recently, as you no doubt have observed, remarked in his Rectorial Address to the students of St. Andrew's University that courage was perhaps one of the greatest factors in the human character.

In thinking of the kinema industry I am persuaded that this quality is not exercised sufficiently, and, as a result, business methods are accordingly prevented—or shall I say are hindered?

I realise to the full the purport of the statement that is so often made that the industry "is in its infancy"; but, as in human life, infancy is but a transitory period, so should it be in the life of an industry, and I think you will agree the time is fast coming, if it has not already arrived, when the industry can no longer blame infancy for its present misdeeds.

I pointed out in an article that I wrote in the *FILM RENTER* some considerable time ago that the time was fast coming when, if those engaged in the industry could not adapt themselves to its needs, they would have to give place to those who can. I still think this, and it is for that reason that those at present in the industry, who are perhaps controlling its destinies, should arm themselves with courage and be fearless in their denunciation of any practice which might be considered against the moral dignity of the industry and equally fearless in agitating continuously for the betterment of methods and conditions for the carrying on of the business.

One cannot dwell at too great a length on the fact that there is a large amount of mistrust as between renters and exhibitors, renters and exhibitors, and exhibitors and exhibitors. I would not suggest at this juncture that implicit trust in one another is possible. The position, however, can be helped by keeping in the forefront of one's mind in their dealings the dictum of Shakespeare, to which I have previously referred. Although the individual effort in this direction may be small, it has a cumulative effect which at last must make its presence felt.

I regret if this communication should savour of a lecture, but I feel so deeply on the question that I should not feel satisfied in sending you any communication if I had not touched upon the questions I have done, which, after all, are the immediate cause, and have resulted, I feel sure, in your suggesting "Better Methods of Conciliation."

As to the methods that might be adopted, I can only suggest in a general kind of way one or two. In the first place, in dealing with trade problems, whether they be from the exhibitors' or renters' point of view (and this especially applies to those who have an official position in the industry), the following qualities are, I have heard it said, essential: One needs the wisdom of Solomon, the patience of Job, and the tact of Gladstone.

(Continued on next page.)

# C. P. M. A. MEETING.

## The Entertainment Tax—Report of Delegates.

**T**HE C.P.M.A. held a special general meeting at the Kinema Exchange on Friday last to receive a report from the delegates who had interviewed the Chancellor of the Exchequer on the previous day. The Association was represented by Messrs. A. Wilkinson (president), John Harrison (vice-president), H. D. Moorhouse, Reg. Yorke, and W. H. Huish (secretary).

Mr. Wilkinson, in presenting the report, said there were five gentlemen chosen to put the case before the Chancellor, three representing capital and two labour. Those representing the proprietors' interest were Mr. Walter Payne, Sir Alfred Butt, and Percy Broadhead, the two who spoke on behalf of the employees being Mr. J. Johnston (N.A.T.E.) and Mr. J. B. Williams (Musicians' Union). Mr. A. Wilkinson stated that in his opinion the Chancellor was very much impressed with the deputation, although some of the morning papers had reported otherwise. He was pleased to be able to report to them that the statement presented by Mr. Percy Broadhead very much impressed the Chancellor, and he was congratulated by him on his effort. He was asked by the Chancellor to provide Sir Horace

Hamilton with further details of his scheme. It was hoped that within a few days the particulars asked for would be supplied. Mr. Wilkinson concluded his statement by asking the members to approve or otherwise of the work done by their deputation. Mr. Reginald Yorke stated that he had been invited to join the deputation in London, and he was very pleased that he was given the opportunity of being present. In his opinion, had the C.E.A. been represented on the Joint Committee when the deputation went before the Chancellor the matter would have been disposed of. Mr. Diggle proposed that the meeting approve of the action of their representatives on the deputation, and that the thanks and appreciation of the members be conveyed to Mr. Percy Broadhead and all those associated with him in this effort. Capt. J. B. Row, in seconding the proposal, considered they were under a great debt of gratitude to those who were working so hard on their behalf. He, however, in making reference to the "Ginger Committee," regretted they had acted in the manner they had. Mr. Herbert Hartley, representing East Lancashire exhibitors, supported the proposal, and considered that the breakaway of the C.E.A. from the Joint Committee had done a great deal of harm to their cause.

(Continued from previous page.)

Given these qualities, it is possible, without doubt, to accomplish much. I do not know which of the three qualities I would put first. Possibly wisdom is the greatest, because without it one's judgment may very easily be warped. It will enable one to always view matters from a right angle, and when any matter is in dispute, either on a point of policy or upon a matter of detail concerning two individuals, to get a pronouncement which will be just. I do not like to touch upon any point which might be considered egotistical; but, personally, in dealing with the numerous matters of detail with which I am confronted, and which usually refer to transactions as between renters and exhibitors, I always endeavour to keep in the forefront of my mind the respective legal positions of the parties and the facts surrounding the disputes as between those parties, and if I find that either party is seeking to work an extreme hardship upon the other, I endeavour to think of the effect such actions are likely to have upon the suffering party and through him on the industry at large. At times it is necessary to compromise and at others it is necessary to be firm and fearless, only remembering that any action or decision must be just to be of any lasting benefit. It is for this reason I say that perhaps wisdom is the greatest of the qualities I have previously referred to, and I would suggest as one of the better methods towards conciliation that each and everyone of us endeavour to exercise a greater amount of wisdom than hitherto.

If one turns their mind to the question of having patience, I think, although one cannot quite term it as a better method of conciliation, the quality of courteousness is undoubtedly bound up with patience, and, here again, I think renters and exhibitors could do much towards assisting one another if they and their respective representatives kept in mind the fact that *each were in business for the benefit of the other*, and not display an attitude which on occasions is displayed which would lead an outsider to surmise that one side existed by the graciousness of the other.

On the question of tact, this is perhaps an arguable quality. It is regarded by a large number of people as being an essential quality for a successful business man to have. The late Lord Fisher, on the other hand, stated that "having tact was insulting a man without him knowing it," and therefore I will not

digress at any length on this point. I do personally suggest, however, that it is very necessary to exercise tact on many occasions.

In conclusion, I can perhaps sum up my thoughts on the subject by stating that both sections of the industry are likely to be brought more closely together for their ultimate good by the choice of leaders in the industry who are or who will be recognised as men of sterling integrity, whose words and advice and, indeed, whose whole being commands respect. If such men cannot be found to-day, then I am afraid the industry must wait until those men can be found, in which event, although the progress of the industry may be delayed in the search, it will ultimately reap an untold benefit, and each section will go forth realising the difficulties of the other section and the necessity for giving helping hands in building up an edifice of which future generations will be proud.

I apologise for having taken up so much of your time, but, if I have been able to contribute a few elevating thoughts, I thereby obtain my satisfaction and reward.—I beg to remain, yours very truly,  
FRANK HILL, Secretary.

Before the meeting closed it was stated by the secretary that notice had been given to the A.M.U. and E.T.U. to terminate the existing agreement with these bodies, and a meeting was being arranged to discuss the question of a reduction of wages.



**IT'S YOUR  
FAULT IF  
YOU FAIL**

to see

**"TOO MUCH  
BUSINESS"**

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

**Action by P.R.S.—Alfred Lester's next Trade Shows—Walturdaw's "Opportunity"—Gaumont Reissues—Sport and Play—Capitol Productions.**

**M**R. JUSTICE ROCHE, at Manchester Assizes on Tuesday last, granted an injunction restraining Will Simpson, the popular Lancashire exhibitor, from playing selections from the musical comedies, "Maid of the Mountains" and "Tom Jones," and awarded the Performing Rights Society, of London, £5 damages. The evidence showed that the music was played at two kinemas which defendant formerly owned—the Lyceum Cinema, City Road, Manchester, and the Bijou Picture House, Hulme—but the judge said he was satisfied that it was played without defendant's authority.

### Alfred Lester Presents "Tangled Hearts."

At the Kinema Exchange, Manchester, on Wednesday next, May 24, Mr. Alfred Lester will trade show his latest acquisition, "Tangled Hearts," an all-British production in which Gertrude McCoy and G. H. Mulcaster sustain the leads, and Liverpool exhibitors are to view at the Scala the following day. Both displays are timed to commence at 11 a.m. Mr. Lester's next offering will be an adaptation of Tom Gallon's famous novel, "Dead Man's Love," a Franco-British film produced by Maurice de Marsau, and the cast includes quite a galaxy of stars.

### An "Opportunity" for Exhibitors.

Walturdaw's had a successful showing of the new Viola Dana comedy at the Kinema Exchange on Tuesday last, and those present were kept bubbling over with laughter from start to finish. "Opportunity" is a comedy in the real sense of the word, and will win its way into public favour by sheer merit. The action throughout was fast and furious, and to my mind this comedy is one of the best seen on the screen for some considerable time.

### Gaumont Reissues.

The Gaumont Company invited the trade last week to view two reissues, notably "The Moth," featuring Norma Talmadge, and "The Marionettes," in which Clara Kimball Young plays the leading rôle. Mr. Gell informs me that it was these two films that demonstrated the histrionic powers of Norma Talmadge and Clara Kimball Young, and successfully established these two talented actresses into the front line of public favour. Both stories are magnificently produced and are certainly worth rebooking.

### Trade Sports Association.

An extraordinary meeting of the Manchester and District Kinema Trade Sports Association is to be held at the Kinema Exchange on Monday next, May 22, to receive the half-yearly report of the General Council and other business connected with the Association. The bowling and tennis sections have now got going, and some interesting matches have already been arranged.

### "Morality."

A representative attendance viewed "Morality" and "The Producer's Brainstorm" at the Futurist on Tuesday last. I am given to understand that "The Producer's Brainstorm" is a really clever series and a distinct novelty. I know that Messrs. Saunders and Harris have already taken quite a number of

contracts on these exceptionally clever little films. With regard to "Morality," while this is not everybody's film, it is undoubtedly an exceedingly strong and interesting story, and at those houses where they like their fare served up hot and strong, the film will certainly attract very good business indeed. I learn that the film will be released in a very few weeks, and also that the Liverpool trade show will shortly be held.

### Sale of Clitheroe Kinema.

"More fortunes have been made out of kinemas than any other business. It is generally regarded as a money-for-nothing undertaking," said the auctioneer in inviting offers for the Palladium Kinema, Clitheroe. It was sold for £6,050.

### "The Last Trail."

In "The Last Trail," a new super-production by William Fox, a village is completely destroyed by the bursting of a dam. To secure this remarkable and thrilling scene a huge concrete dam was constructed across a river overlooking a valley in the California hills. An entire village was built on this spot, and when the moment arrived for the fining of the flood the dam was blown up and every house and building was completely swept away by the onrush of the swirling torrent. The scene is said to be one of the greatest thrills yet shown on the screen.

### Provincial Production's Forthcoming Trade Shows.

Following the success of their last picture, Messrs. Yates and Carmen, of Provincial Productions, have not been long in arranging another series of trade shows for their latest acquisition, entitled "Luring Shadows," a strong story in six reels in which Violet Palmer and Arthur Donaldson head a representative cast of players. Manchester exhibitors are invited to view the picture on Tuesday next, May 23, at the Kinema Exchange, and the Liverpool show will be held the following day at the Trocadero Super Kinema, at 11 a.m. Mr. A. Clowes is representing the firm in the Manchester area, whilst Mr. H. Percy looks after the company's interests on the Liverpool ground.

### "Love's Labour Won."

"Love's Labour Won," to be shown by the B.E.F. at the Futurist, Peter Street, Manchester, on Tuesday, May 23, at 11 a.m., and at the Leeds Kinema Exchange on May 24, at 10-10 a.m., provides a theme of interest to the great industrial classes of Britain, dealing, as it does, mainly with the ambitions of an inventor of steel casting. An element of romance is imparted by the efforts of one woman to destroy the inventor's plans, which are saved by another at the risk of her life.

### Joe Clynes Back Again.

Mr. Clynes, the well-known representative for Kilner's Exclusives, has been indisposed for the last three weeks, but I met him in town the other day, and am glad to inform his many friends that he is now well on the way towards recovery. At the moment he is convalescent at Southport, but hopes to return to business next week.

# WHAT LONDON RE

## The Week's Trade

### The Fifty-Pound-a-Second Fight.



CARPENTIER.

KID LEWIS.

ON the day following the fight between Carpentier and Lewis, Messrs. Pathé showed continuously at their private theatre a film of the fight which was largely attended. The actual encounter only lasting 150 seconds made the picture a short one, but the fight itself was pre-

facéd by views of the contestants at their training quarters, showing methods of developing strength and quickness. As for the fight itself, the incident regarding which there arose such a controversy, viz., whether the knock-out blow was a foul one, is clearly seen, the camera being in a position which pictures the incident quite clearly. Lewis certainly had his gaze averted, and seemed to be preparing for continuance by raising his hands when Carpentier's swift right laid him low. It was not the first occasion that Lewis looked away. On the occasion of a previous warning Lewis looked away, but his opponent was not in such an advantageous position as when the knock-out was delivered.

### Ethel Clayton in "The Cradle."

Is it fair to a child that husband and wife should separate? Should the father and mother break their matrimonial bonds and thus cheat children of the happiness and dual parental affection to which they are entitled merely to satisfy their own selfish desires? These are questions that are evoked by and answered in the new Paramount picture, "The Cradle," which will be trade shown at the New Gallery Kinema, Regent Street,



SCENE FROM "THE CRADLE."

on Tuesday, May 23, at 11 o'clock. Paul Powell directed this production, which is an adaptation by Olga Printzlau of the French play by Eugene Brieux. Several excellent players, including Charles Meredith, Mary Jane Irving, who plays the child rôle, Anna Lehr, Walter McGrail, and Adele Farrington, do full justice to the strong supporting rôles.

### "Diana" Press Sheet.

A press sheet giving synopsis and reproductions of posters, photographs, and slides for use with the exploitation of "Diana of the Crossways" has been issued by Ideal Films. The story is clearly told, the publicity pars are crisp and to the point, while the printing, on good paper and with tasteful lay-out, makes an attractive sheet.

### Vitagraph Enterprise.

Vitagraph's Cardiff traveller, A. F. Lawrence, calling on an exhibitor in Carmarthenshire last week, was informed that the proprietor was away on duty as guard on one of the local trains. Nothing daunted, he at once took steps to find out on which train he would find the gentleman, after which he had the unique experience of booking subjects to him during the journey of the train—the business being transacted whilst the train was in motion between each station, and judging by the writing on the contracts one can imagine this was no easy task.

### "A Dangerous Adventure's" Success.

Numerous applications for tickets; a waiting queue long before the time stated for opening; and a most enthusiastic reception—these all relate to the trade show of "A Dangerous Adventure" (Pearl Films). Episodes three and seven were voted for after showing the first, and judging by the remarks heard on all sides the film proved a great favourite. Our review of it will be found on another page.

### Gaumont Graphic Record Feat.

A record in topical work has been established by the "Gaumont Graphic" in getting the first pictures of the opening of the Prince of Wales' tour in Japan in this country within twenty-six days. The arrangements started so long ago as last September, and the feat was only made possible by the enthusiastic co-operation of the Canadian Pacific Railway authorities, who took as much interest in getting the picture across in record time as did the Gaumont Company itself. So much interest did they take, in fact, that instructions were issued for the train conveying the film across Canada, and the boat, the Empress of Scotland, conveying the film from Quebec to Southampton, to attempt to shorten the scheduled times in order to break record. The film left Tokio on April 15 and arrived in London on Thursday afternoon of last week.

### Gaumont Captures.

The Gaumont Company, Ltd., has acquired the rights to exploit the two big Associated Producers' subjects, "Love Never Dies" and "Blind Hearts." The former is a King Vidor production described as a strong human drama with a big thrill



# ENTERTAINERS ARE DOING

## Activities at a Glance.



in the climax, and the latter a Hobart Bosworth subject with all the virility for which this player is famous. The contract for the two pictures was signed by Mr. Reginald Bromhead for the Gaumont Company, Ltd., and Mr. Arthur Levy for the Associated Producers, Inc., this week, and we understand that these "Specials" will appear on the new Gaumont Program for 1923, of which full announcements will appear later.

### Fox Trade Shows.

The ever-popular Tom Mix in "Chasing the Moon" and the vivacious Shirley Mason in "The Ragged Heiress" are the next two Fox stars and productions to be presented to the trade, and screening will take place in the company's own theatre on Monday, Tuesday, and Wednesday next, May 22, 23, and 24, at 11 and 3 each day. "The Ragged Heiress" is said to provide Shirley Mason with a rôle which is admirably suited to her dainty and captivating talents, which have made her so popular. Besides horses Mix brings into use automobiles, motor-cycles, trains, and steamships, every one of which gives him the opportunity to display his coolness and daring and to indulge his fondness for outwitting his foes.

### British Artistes for African Film Production.

Miss Molly Adair and Mr. Arthur Pusey left by the s.s. Kinfauns Castle on Friday last for Johannesburg, under contract with the African Film Productions, Ltd., to play the grown-up "Emmeline" and "Dick" in the picturisation of H. de Vere Stacpoole's world-famous romance, "The Blue Lagoon." The more important scenes of the film will in all probability be taken in tropical country near South or West Africa (possibly the coral reefed coast of Mauritius or the Seychelles Islands). Both artistes have appeared in a number of recent film successes.

### A Sporting Event.

On Friday, the 26th of this month, Stoll's are going to trade show the big sporting picture, "Long Odds," which A. E. Coleby has produced from his own original scenario. The trade show is to be given at the New Oxford Theatre. Not content with being both author and producer of "Long Odds," Mr. Coleby fills an important rôle in the picture as Gus Granville, the owner of Beauty, a horse that wins a big race and re-establishes the fortunes of the Granville family. His assistant, Henry Bates, plays the part of Bert Marshall, while Sam Marsh, nephew of the King's trainer, becomes a real screen artist in this production as Jim Straker, the rider of Beauty and the lover of the heroine, Sally Walters. There are several novel effects in the film, and one of them will probably create considerable comment and some speculation as to how it was accomplished. It occurs at the first water jump in the big steeplechase, and to all appearance the horses leap clean into the camera.

### New Allied Artists' Releases.

A. C. Berman, general manager of the Allied Artists' Corporation, informs us that the latest three additions to the Allied program consist of productions by Douglas Fairbanks, Mabel Normand, and Nazimova, all of which will be released during

September and October. "One of the Blood" features Douglas Fairbanks; Mabel Normand will be seen in a successor to the ever-popular "Mickey," which is entitled "Molly O," produced by Mack Sennett and directed by F. Richard Jones. In the third picture Nazimova will appear in a screen version of her most famous stage success, "A Doll's House."

### Still Running!

The extraordinary career of Ideal's "Runaway Train" still continues, and wherever it is shown it is the talk of the town. Innumerable accounts have come to the firm of the popularity which the picture has achieved—a popularity by which the Ideal were largely guided in putting out their Short Features.

### "The Four Seasons" Acquired by Ideal.

Ideal Films, Ltd., have acquired the beautiful pictures recently shown privately to the trade and known as "The Four Seasons." The pictures show, as we have already fully explained in our review, the procession of the seasons, with the green fields as the stage, and the vegetable and animal world as its unconscious actors. The subject is developed with wonderfully poetic charm, and will form a novel attraction in all the kinemas in the country. As its name implies, it is in four parts. The report that the films had come into possession of the Ideal brought an immediate rush of bookings to the firm, which is very significant of the opinion formed of them in the trade.

### "A Bachelor's Baby."

To propose to a lady on behalf of a friend is a somewhat ticklish proceeding for most people. Jimmy Burton was no exception when he proposed to Miss Fisher for Capt. Rogers. How he started well and finally made a great mess of it is one of the most amusing scenes in "A Bachelor's Baby," a Granger-Davidson film, which will be trade shown on June 15 under the auspices of the British National Film League. Tom Reynolds is starred, and the other featured players are Malcolm Tod, Constance Worth, and Haidee Wright.



SCENE FROM "A BACHELOR'S BABY."

**DON'T MISS THESE SHOWS.**

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# TANGLED HEARTS

*From the Novel by CECIL H. BULLIVANT.*

---

An All-British Super-Production featuring

**GERTRUDE McCOY and G. H. MULCASTER.**

---

**MANCHESTER:**

**LIVERPOOL:**

**WEDNESDAY MAY 24**

**THURSDAY MAY 25,**

**KINEMA EXCHANGE,  
ORME'S BUILDINGS.**

**SCALA THEATRE,  
LIME STREET.**

**BOTH SHOWS COMMENCE AT 11 a.m.**

---

**LOOK OUT FOR  
TRADE SHOWS OF DEAD MAN'S LOVE**

*From the Novel by TOM GALLON.*

---

*All Inquiries Lancashire, Cheshire and North Wales, to*

**ALBERT LESTER,**

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**Foreign and Colonial Rights controlled by R. REUBENSON, 193 Wardour St., London, W.1.**

This Great Napoleonic Super Film Drama—

# “A ROYAL ROMANCE”

(A French Production in Six Reels)

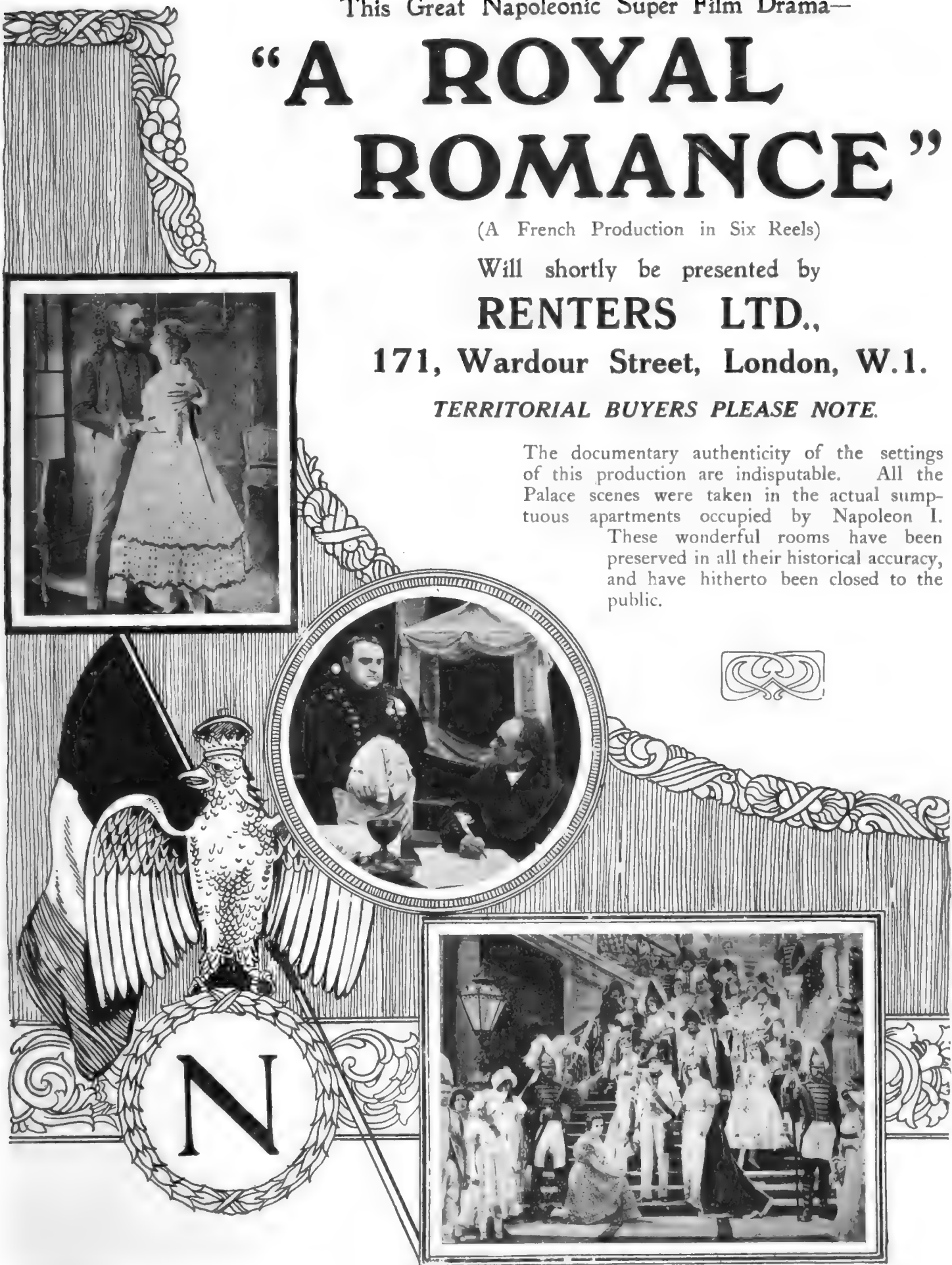
Will shortly be presented by

**RENTERS LTD.,**

**171, Wardour Street, London, W.1.**

*TERRITORIAL BUYERS PLEASE NOTE.*

The documentary authenticity of the settings of this production are indisputable. All the Palace scenes were taken in the actual sumptuous apartments occupied by Napoleon I. These wonderful rooms have been preserved in all their historical accuracy, and have hitherto been closed to the public.



# THE COMING OF CARL LAEMMLE.

**Head of Universal Company, who is shortly visiting England, foreshadows big plans regarding operations in this country.**

*Mr. Carl Laemmle, head of the Universal Company, is making a prolonged visit to England next month, and has big plans regarding operations in this country. In this connection, and in view of the fact that he is about to celebrate his sixteenth anniversary in the film industry, the following appreciation of a remarkable personality will be read with interest.*



CARL LAEMMLE.

**W**ITH the recent completion of his sixteenth year in the motion picture business it may be properly remarked that the career of Mr. Carl Laemmle, president of the Universal Film Manufacturing Company, affords excellent grounds for thoughtful contemplation by young men of the industry.

There are those who are quick to credit the commercial progress of Mr. Laemmle since the time, sixteen years back, when he opened a store front show on Milwaukee Avenue to the great opportunities of an industry which developed in rapid strides. These persons seek to explain Mr. Laemmle's present position more by the fortunate selection of the motion picture business as a field for his life's work than by the industry, vision, and intelligence which are usually held accountable for signal success in any line of work. One needs to consider but briefly the career of Mr. Laemmle to be convinced that it is a record of great enterprise, unremitting industry, and a very high order of ability.

Initially, Mr. Laemmle, from his limited experience in the modest show hall in Chicago, foresaw as an approaching reality

a great new industry, and this at a time when the then captains of industry not only did not share in the vision, but they could not even be made to listen to such a forecast. Mr. Laemmle's association with the motion picture producing and distributing business did not come as an accident; on the contrary, against obstacles that would have discouraged a less enterprising and courageous character, he set out on a determined plan to make a place for himself in the industry which was just dawning.

For six years Mr. Laemmle struggled against the organized monopoly of the day, gradually getting a firmer foothold in the business through the establishment of exchanges at various points in the Middle West. On May 1, 1912, the Universal Company was started, and it immediately plunged into the contest to make independent operation possible in this business. The contributions of Mr. Laemmle, personally, and of the Universal Company in this contest were very great, and should not be forgotten by those who came later into the industry and found that independence had been fought for and won.

Mr. Laemmle, firstly, must be credited with the vision that caused him to tie his fortunes to the motion picture business, and, secondly, with the ability not only to make good in the industry, but the ability to keep his company from the very start among the leading companies of the business throughout the world. Hence the success upon which he is to be complimented on the sixteenth anniversary of his entrance into the business has come as a logical and well-merited reward.

## "BROKEN BLOSSOMS."

Exhibitors will find that the D. W. Griffith production, "Broken Blossoms," appeals to every phase of the public's fancy and attracts every class with equal force. As a production with which to revive falling attendances it is unequalled, and it presents innumerable angles of exploitation. The popularity of the principal stars, Lillian Gish, Richard Barthelmess, and



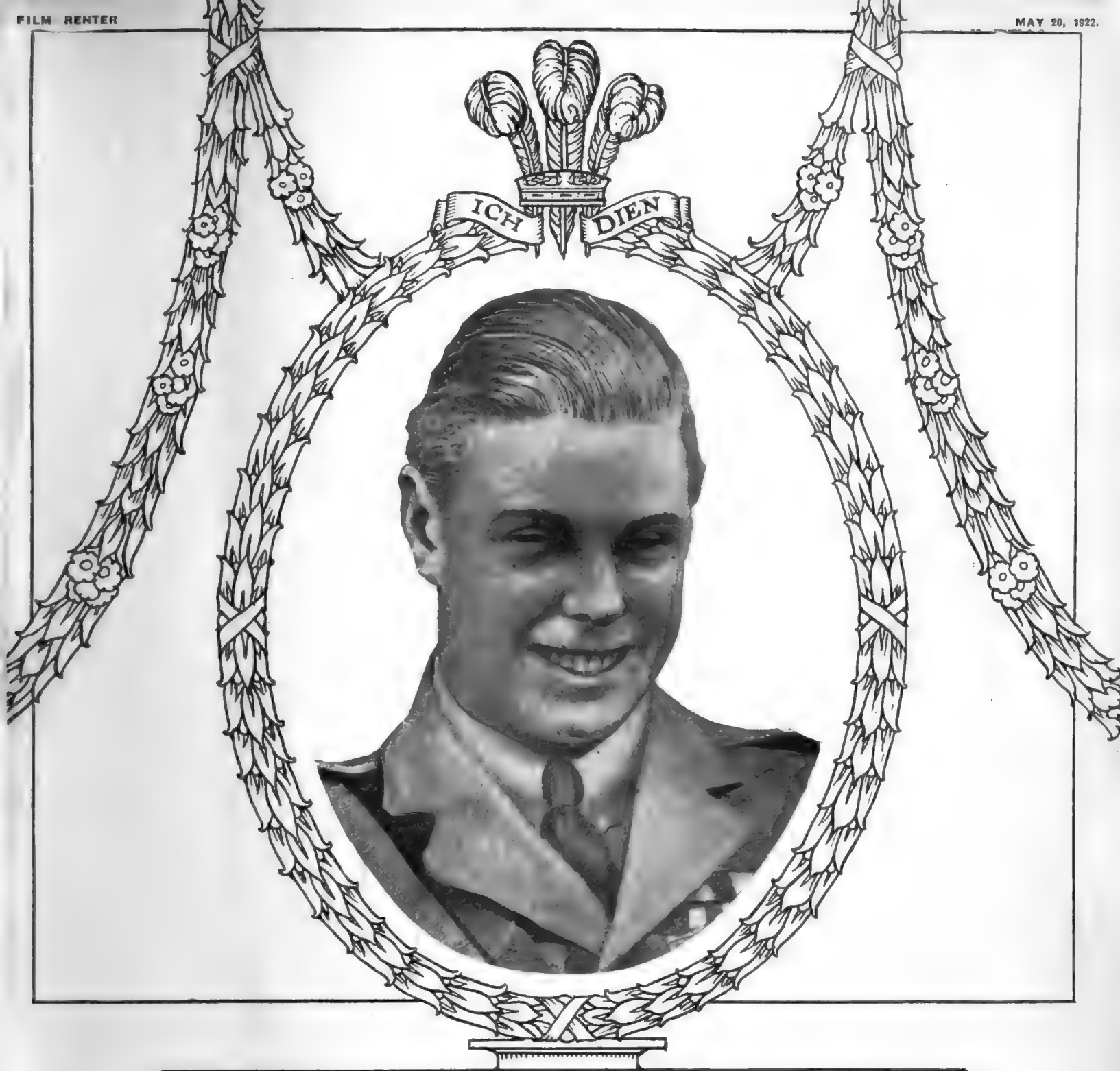
Donald Crisp, allied to the fame of the world's master producer, give it powers of attraction which are almost without parallel. The picture will be released by Film Booking Offices on September 18 in London, and in the provinces on October 2.

The Thornley (Co. Durham) Palace Theatre has been acquired by a Wellington firm, who will reopen it after remodelling and renovation under the new name of the Empire.

The current edition of the "Gaumont Graphic" has some remarkable pictures of the Illinois River disaster, when the river burst its banks and swept the railroad and a train away.

That the Douglas Fairbanks production of "The Three Musketeers" is repeating in the provinces its reputation as an enormous success is confirmed by the latest reports received by Allied Artists.

Miss Elliot, the swimming instructress on the palatial liner, the Majestic, the first lady to occupy such a position, was formerly on the staff of F.B.O.



STOLLS PRESENT

THE OFFICIAL FILM of H.R.H  
THE PRINCE of WALES'  
INDIAN TOUR

*The only Official Pictures.  
Issued in Six Two Reel Parts -*

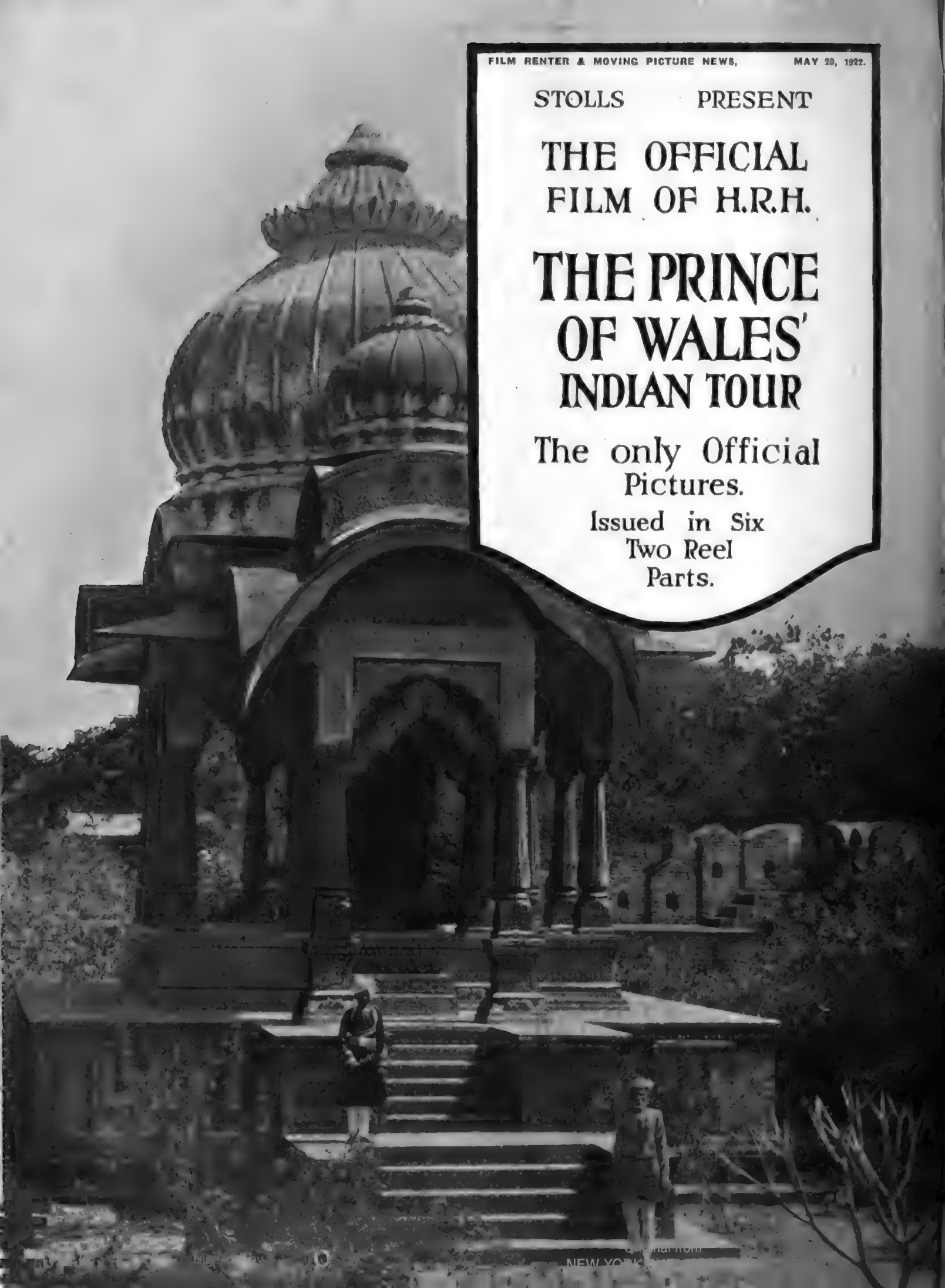
STOLLS PRESENT

THE OFFICIAL  
FILM OF H.R.H.

**THE PRINCE  
OF WALES'  
INDIAN TOUR**

The only Official  
Pictures.

Issued in Six  
Two Reel  
Parts.



STOLLS PRESENT

THE OFFICIAL  
FILM OF H.R.H.

# THE PRINCE OF WALES' INDIAN TOUR

The only Official  
Pictures.

Issued in Six  
Two Reel  
Parts.



STOLLS present  
The most thrilling racing  
picture ever played.

Written & produced by  
A. E. COLEBY.

# Long

# Odds

TRADE SHOW  
NEW OXFORD THEATRE  
OXFORD STREET  
FRIDAY MAY 26<sup>th</sup> at 3 pm

STOLL





The Film Rental  
Moving Picture  
May 20, 1922.



STOLLS  
present

# LONG ODDS

*The most thrilling racing  
picture ever played*

TRADE SHOW *at*  
NEW OXFORD  
THEATRE

OXFORD STREET  
FRIDAY MAY 26 at 3pm.

Written and produced by -  
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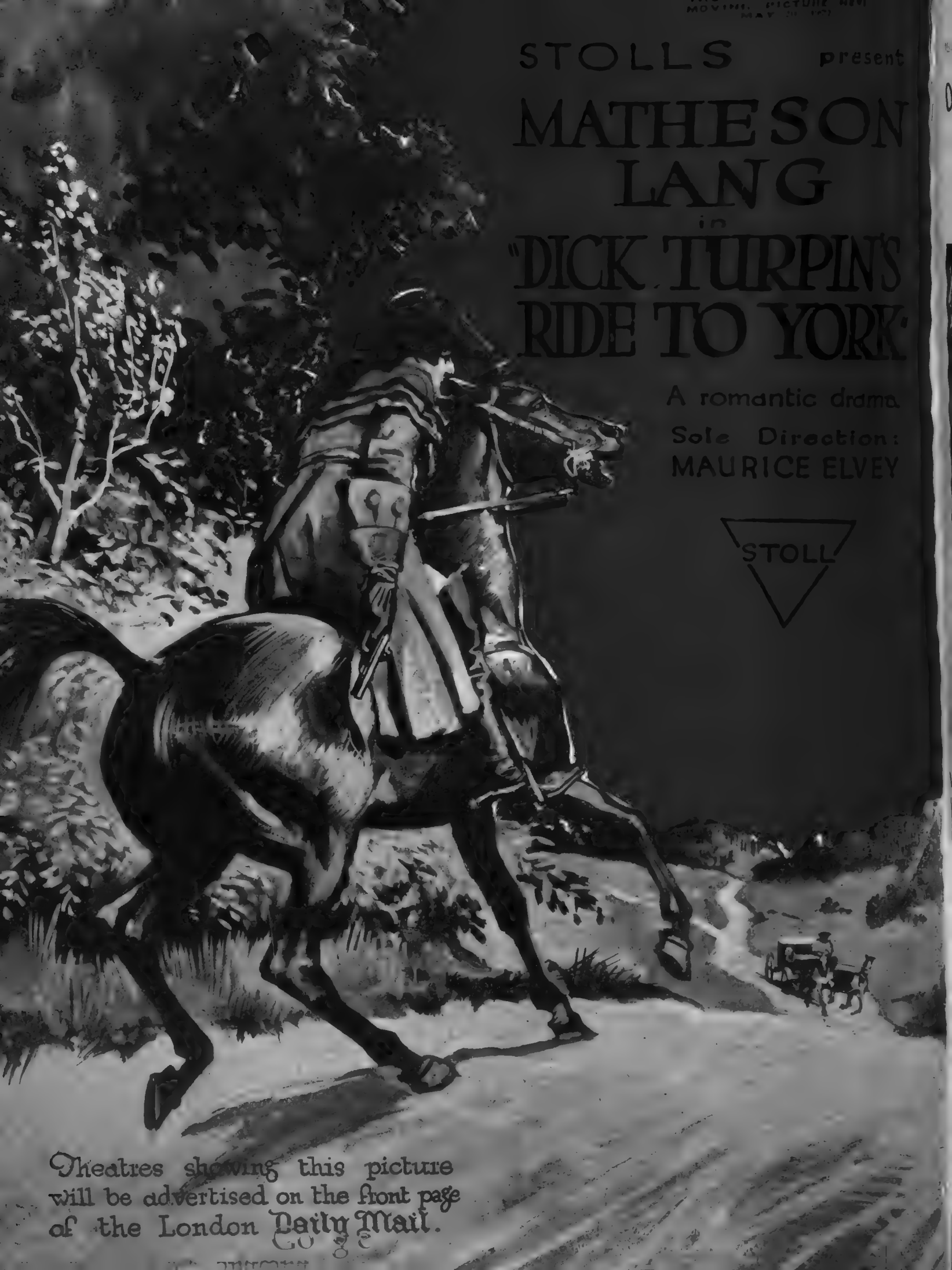
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STOLLS present  
MATHEWSON  
LANG  
in  
"DICK TURPIN'S  
RIDE TO YORK"

A romantic drama  
Sole Direction:  
MAURICE ELVEY



Theatres showing this picture  
will be advertised on the front page  
of the London Daily Mail.

# OUT WEST STORY OF UNUSUAL TYPE.

**"The Last Trail," a Zane Grey story which will make a general appeal.**



SCENE FROM THE FILM.

**T**O the London trade last week Fox Films showed an adaptation of a novel of Zane Grey's entitled "The Last Trail," a film of 6,300 feet, with a setting in a far West town not a great distance from the Mexican border.

Choya is the name of the frontier town that has suffered and become nervous from the visits of the "Night Hawk," and the sheriff, who is cautious rather than bold, is

blamed for his inactivity in not seeking him out and capturing him. Then, in a way which bandits have in fiction, the "Night Hawk" announces to the sheriff that he is visiting Choya again shortly to steal a kiss from Chiquita, the dancer at the Cantina.

### CHIQUITA'S CHOICE.

A week later the stranger arrives, and the sheriff arranges with Chiquita to dance with him while his posse surround and attempt to take the stranger alive. An attractive little scene shows Chiquita dancing in the courtyard, and using her beauty and allurements of posture and rhythm to bring the stranger from his balcony. At length she is successful, and with fascinating manners and phrasing she tells the stranger he is in danger. At that moment the circle narrows, and the stranger, seizing one of their number, uses him as shield to effect his escape.

### ARREST AND ESCAPE.

So far the play has developed along lines with which one is more or less familiar in this class of story, but at this point the action quickens. The pay-roll of the construction company is stolen, and Kirk, noting that the stranger rides a similar horse to that which the "Night Hawk" uses, rides into Choya and denounces him, with the result that he is imprisoned. Chiquita endeavours with fascinating ways to secure the stranger's release, and failing in this manner, seizes the sheriff's revolver and enters the cell to find he has escaped.

Kirk, riding the trail, sees the stranger disappear into the woods, and, following him, comes upon a cave with obviously stolen wealth. He returns to the works, kidnaps Winifred, planning to take the money from the cave and disappear over the border with her, first dynamiting the dam to cover his

escape and his bad work. As he prepares to leave the cave a man enters whom he kills, but finds it is not the man he imagined him to be.

### DYNAMITING THE DAM.

Returning to dynamite the dam, Kirk is seized by the stranger and a struggle takes place, the stranger demanding to know the whereabouts of Winifred, who has meanwhile unbound herself and escaped to Choya, where she believes the stranger-foreman to be in jail. The dam blows up, the water is released and rushes down upon the town of Choya, the stranger racing it to warn the inhabitants, who make for the hills. The play ends very abruptly with a flood scene showing Chiquita and José, her lover, on one roof amid the deluge, and Winifred and the supposed "Night Hawk" upon another. It is then revealed that the stranger is not the "Night Hawk," but the new engineer sent to supersede Kirk, whom death has now removed; and in an excess of affection the couple very stupidly fall into the flood.

The story is a long one, with many subsidiary incidents. The big incident, the blowing up of the dam, is an impressive scene, the rush of pent-up water sweeping everything before it making an effective thrill. The identity of the stranger is well concealed, as it is not until the close that it is suspected that he is any other than the "Night Hawk." Winifred (Eva Novak) has not so attractive a part as Chiquita (Rosemary Theby), who plays the Cantina dancer to the life. Those to whom out West stories appeal will find rather more than is usual in this class of picture, the scene on the waterworks construction introducing a brisk incident and widening the story scope.

**ÆSOP'S  
FILM  
Fables**  
THE DOG AND THE MOSQUITO

Paul Terry.

A young mosquito noted that  
A dog enjoyed a friendly pat  
Upon the back or on the head;  
"Doesn't it hurt the insect said.  
"Hurt" said the dog, why, it's a joy  
To get a pat or two, my boy."  
Next time a hand was poised to hit  
The skeeter smiled and welcomed it!  
"Alas," he cried, with his last breath,  
"One's joy may prove another's death!"  
—Æsop, Jr.

# THE FATE OF A RUSSIAN PRINCESS.

**"Guarded Lips," a beautifully-photographed Swedish Biograph Production.**

It has been asserted that Swedish films are among the best in the world. This fine photoplay, which describes the tragic adventures of a refugee family of Russian Aristocrats during the revolution, goes far to establish the claim.

**T**HERE is an atmosphere of reality running throughout "Guarded Lips" which is so often lacking in American and other productions, and when it was shown to the trade by Gaumont in London last week there was a round of applause which signified the approval of a critical audience. Deep in the well-wooded heart of Russia, according to the story, lay the stately mansion of the Barantcheff family. Prince Ivan Barantcheff was a typical Russian nobleman of the old school. A wealthy man named Mezinsky, who posed as a timber merchant, visits the Prince on financial business and determines to have the Prince's daughter, Sonia.

## The Princess's Adventure.

While out driving one day Sonia is startled by a man rushing at the head of her horse and stopping it. She gets out of the trap, and he declares he is a fugitive from the political police, and she allows him to hide in the vehicle and escape. He declares his name to be Alexander Mitcheloft, a poor-law student

of Moscow University, and a son of the people. The revolution comes, and we see the pitiful plight of the refugees fleeing to another country. Mezinsky meets the Barantcheffs again on the train, and, later, in their hotel. During a charity concert at the hotel Princess Sonia, who is playing a leading rôle in the program, looks through a window and recognises an unkempt man in the street as Alexander Mitcheloft, the former champion of liberty, who had risked his life in assisting the Barantcheffs to flee from Russia. She conducts Mitcheloft into the hotel, and he addresses the audience on the revolution, and also brings news of the death of Sonia's brother at the hands of the Bolsheviks.

## The Forbidden Kiss.

Mezinsky, who had lent her father big sums of money, watches Sonia's triumph as a dancer, and decides that the moment to play his hand had arrived. But, when, after the fall of the curtain, he tries to kiss her, declaring that he had loved her for many a long day, she pushes him away and scornfully laughs at him. Her ridicule stings his pride, and he tells her that she who lived on his millions and whose clothes were bought with his money, pay the comic figure, not him. She thus learns that her family is in Mezinsky's power and, when Mezinsky is insisting that the Prince shall sell his daughter to pay his debts, she tears the valuable Barantcheff jewels off her neck and throws them at Mezinsky. The loss of these jewels, which were family heirlooms, caused the sudden collapse of the Prince, and the Barantcheffs were reduced in circumstances. Mezinsky declares that on New Year's Eve Sonia can redeem the jewels with her own pretty self at his apartments. For her father's sake she goes, and, in a dramatic scene, after Mezinsky has locked the doors, she points a revolver at him and he falls to the ground dead. She picks up the jewels and hastily gets out of the place.

## A Dramatic Climax.

Sonia is suspected of the crime, and put on trial, but so ably defended by Mitcheloft that she is acquitted. But there is a strange denouement in Sonia's cell while the jury are considering their verdict. At a private interview with Sonia her young advocate tells her it was he who really shot Mezinsky from the window, as Mezinsky was a paid spy of the Bolshevik Government. To convince her he showed her her revolver which he had picked up on the same night, and which had all the cartridges still in it. But he appeals to her to keep the fact secret, for the sake of his friends in Russia.

The star rôle of Princess Sonia is superbly acted by Jenny Hasselqvist, who, it will be remembered, when last in London, delighted the audience at the Palace Theatre as a dancer. She is a beautiful woman, and "Guarded Lips" certainly completes her triumph as a film artiste. The other characters are also very ably represented. The film should make a wide appeal.

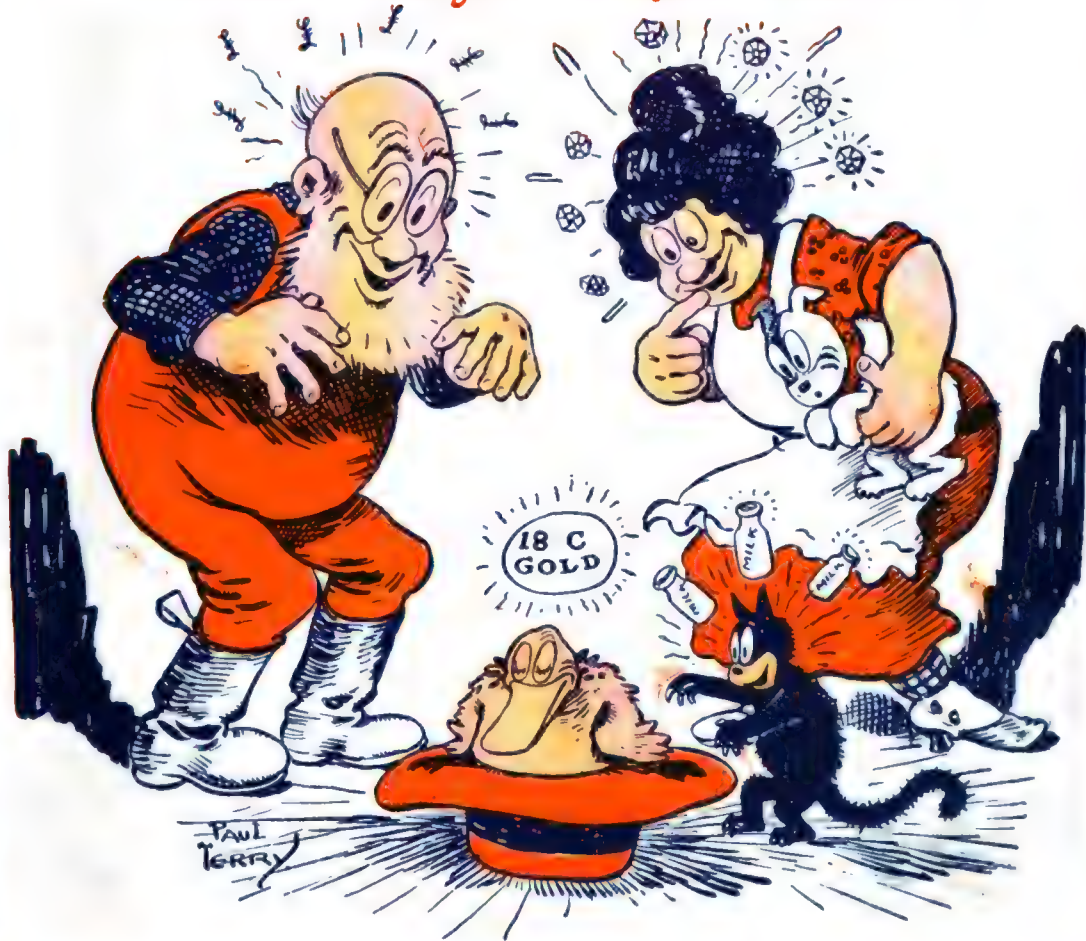
## ÆSOP'S FILM Fables THE TIGER AND THE DONKEY



A tiger—or so runs the tale—  
Held up and robbed the jungle mail;  
A donkey on the mail-coach team  
Aided the tiger's wicked scheme.  
When caught the donkey brayed,  
"Oh oh,  
I ain't done nothin', lemme go!"  
His captor said, "If innocent  
You'd shun this crooked tiger gent;  
The moral is—you're stung, me lad,  
Because your company was bad!"  
—Æsop, Jr.

# A.S.O.P.'s Fables Modernised

*Cartoonist Paul Terry. Produced by Fables Pictures, Inc.*



LOOK OUT  
FOR THE  
TRADE SHOW  
OF  
**A BACHELOR'S  
BABY**  
GRANGER-DAVIDSON FILM.

THESE SHORT FEATURES ARE  
MAKING THE WHOLE WORLD  
LAUGH

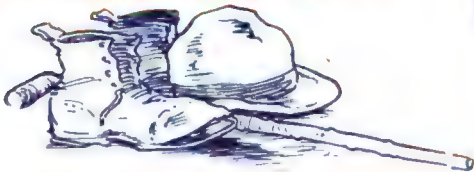
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QUAINT AND ORIGINAL  
CARTOONS AND THEREBY  
AMUSE AND DELIGHT YOUR  
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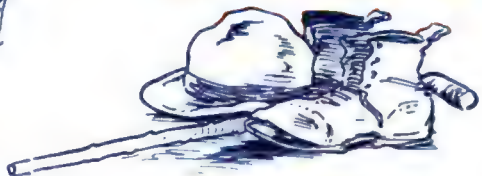
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IN VIEW OF THE

INTENSE

INTERNATIONAL   
INTEREST

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decided upon a

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*with NEW COPIES.*

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**Widows and Daughters trans-  
ferred to Turkish harems.**

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# Turkish Atrocities



SEE

*Press Reports of  
Mr. CHAMBERLAIN'S  
statement in the House of  
Commons on Monday last.*

---

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CARDIFF:	Tuesday, June 6,	Olympia,	11 a.m.

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LIVERPOOL:	Thursday, June 1,	Scala Cinema,	11 a.m.
BIRMINGHAM:	Sunday, June 4,	The Futurist,	6-30 p.m.
NEWCASTLE:	Tuesday, June 6,	Picture House, Grey Street,	11 a.m.
GLASGOW:	Thursday, June 8,	The New Savoy,	11 a.m.
CARDIFF:	Friday, June 16,	The Capitol,	11 a.m.

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# *This sounds like a Fairy Tale; but it's the Honest Truth!*



**Q** A certain amateur film enthusiast, who prefers to remain unknown, decided to enter the picture business on his own account. He is an ardent picture-goer; he thought he knew how pictures should be made; therefore, willing to back his judgment at no matter what cost.

As money didn't matter he engaged John Barrymore to play the leading role. He gave Marshall Neilan a free hand in production. Neilan assembled a fine cast, including Wesley Barry, Anna Q. Nilsson, Colleen More and J. Barney Sherry.

The vehicle selected was Albert Payson Terhune's remarkable story "THE LOTUS EATER," a tale of a young man of 25 who never saw a woman until he stepped off the palatial yacht upon which his millionaire father's will had held him prisoner.

And the first woman he met was an adventuress!

This is the origin of one of the most dramatic, most beautiful, and altogether most perfect productions yet made.

## JOHN BARRYMORE

in

# "The Lotus Eater"

Directed by

## Marshall Neilan



Presented  
by  
**Goldwyn Limited.**

**SPECIAL TRADE SHOW at the NEW OXFORD THEATRE  
on THURSDAY MAY 25 at 2-45 p.m.**

# CIRCUS SCENES IN FAMOUS-LASKY BRITISH PRODUCTION.

Picture with varied scenes and interesting characters—  
French and English.

It is a wise child that adopts the right father and ultimately marries him. Perpetua, a tiny child, makes a wise choice and enjoys a happy girlhood.

**F**ROM Hoxton to an upriver houseboat is not far, as the crow flies, but the path taken by Perpetua Mary in Famous-Lasky British Producers' picture, "Perpetua," trade shown in London this week, passes through a French circus and convent, and through childish joy and grown-up trial.

## PRECOCIOUS PERPETUA.

Perpetua, when the story opens, is a small girl living alone with her mother in a slum, the father being away continually on the move to avoid consequences of crooked deeds. The mother



SCENE FROM "PERPETUA."

dies, and Perpetua decides to adopt a father in the person of Brian McCree, an artist. The little actress who takes this part, "Bunty" Fosse, makes it most attractive, and beholders will be regretful when she disappears to make room for her other self some eight years later.

## CIRCUS AND CARAVAN.

Ann Forrest plays the more mature Perpetua of about twelve years of age, and the scene in which she makes her appearance shows a French town into which enters Mons. Lamballe, a fat, voluble, travelling circus proprietor, with his show, "Marie Therese," the elephant, has an appetite so prodigious that Lamballe is obliged to sell her to pay her food bill, and McCree purchases her and joins the circus in its wanderings, much to the delight of Perpetua. The circus scenes and Perpetua's lightheartedness give an air of care-free irresponsibility to this part of the picture, and one appreciates the tears of Perpetua when her adopted father, much against his inclinations, sends her to a convent for education and upbringing.

## A PARASITE'S PERSISTENCE.

Meanwhile, Perpetua's real father, Russell Fullerton, has, to avoid his own arrest, turned traitor upon a former accomplice,

and secured a period of imprisonment for him. Later, seeing possibilities of financial gain on an attachment to Saville Mender, a rich young fool of bad habits and frail health, he goes with him to France and witnesses, quite accidentally, the departure of Perpetua to the convent. They make the acquaintance of Brian, who paints the rich man's portrait, and Fullerton succeeds in getting a will made in his own favour.

Upon Perpetua's return from convent life, she is introduced to the pair, although not suspecting her relationship with Fullerton. Mender proposes to the girl, and she, feeling her ability to keep him upon the road to better things upon which he has embarked, accepts, much to Brian's chagrin. Upon learning, too, that Fullerton is the girl's father, he is still more perturbed and goes away to Mons. and Mme. Lamballe and their French circus, to the clowns and "Marie Therese."

## FULLERTON'S CRIME.

By this time the associate, whom Fullerton has betrayed, returns and, learning that the latter is a legatee to a considerable amount, urges upon him the immediate destruction of Mender. Here the topicality of a certain type of poisoning somewhat spoils the story, but, as by the time of the picture's release such cases will not be so prominent, this may, for the moment, be overlooked. Fullerton gets his daughter to purchase poison to destroy wasps, and, having induced Mender to resume hard drinking from which delirium tremens results, mixes the poison in the brandy, which Perpetua administers by her own hand. Fullerton's admission at the inquest that his daughter gave her husband the drink, and her purchase of the poison, secure her arrest.

But Mender has executed a new will leaving everything to his wife, and, although Christian, the accomplice, urges upon Fullerton that he is the next-of-kin, the latter is stung by remorse, and prepares to leave the country, first establishing by letter Perpetua's innocence. A struggle ensues, and a loaded revolver is responsible for the death of both men. Then Brian comes into his own, and the fat Monsieur Lamballe and the fatter Madame Lamballe joyfully embrace, and all is well.

## SCENES AND CHARACTER.

Mention has already been made of the beauty of the upriver backgrounds, but equally charming in their own way are the scenes in the French country towns, and the surroundings of Perpetua's home after marriage. Indeed, throughout the outdoor scenes have been well chosen. With regard to characters, next to Perpetua, as child and grown-up, the flamboyant circus proprietor takes place. There has been no attempt to over "Frenchify" this character, but the most has been made of it, and there is just enough sentiment in it, judiciously expressed, to make Roy Byford's Mons. Lamballe a really attractive personality.

Famous-Lasky have produced a picture attractive from many points of view, and one that should prove popular with all kinds of kinema-goers.

# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## My Lady Friends.

An excellent film adaptation of the amusing and popular farce.

**"E**VERY woman has in her a little of the romantic girl, and every man a little of the naughty boy."

So it is declared in the synopsis of the film version of "My Lady Friends," the popular London comedy, shown to the trade by Associated First National this week. Mr. and Mrs. Carter de Haven, the well-known film stars, play the leading



SCENE FROM "MY LADY FRIENDS."

rôles of James Smith, the millionaire publisher, and his wife, and the embarrassing entanglements which result from little Jimmy Smith's efforts to spread a little sunshine into the lives of a few of his platonic lady friends are extremely amusing.

The trouble really begins when a perfumed epistle in a lady's handwriting arrives for James just at the moment when Mrs. Smith, Jimmy's domesticated and dutiful wife, and Mrs. Lucille Earle, his friend's wife, are talking over their suspicions concerning Jimmy's conduct. Edward Earle, Jimmy's friend, who foresees complications for himself, sends his wife a beautiful bouquet, which leads her to remark that such attentions always indicated some secret adventure on her husband's part. The scene is removed to Jimmy's beautiful residence in Atlantic City, where, despite Jimmy's frantic efforts to keep them away, three of his lady friends arrive, one after the other, each introducing herself as the future Mrs. Smith. Meanwhile Mrs. Smith and Lucille engage a detective, who reports the arrival of various ladies at Jimmy's house.

The tangle becomes more serious and complicated, and Mr. Earle is taken for Jimmy Smith, the flirt, much to the latter's satisfaction. Mrs. Smith tells Lucille that it is her Edward who has been carrying on, not James. However, Jimmy gets out of the tangle, and a general explanation leads to the parties being reconciled.

There is certainly a lot of genuine fun in the piece as played by Mr. and Mrs. Carter de Haven, who are well supported by the other members of the cast. Yet it seemed that Mr. Carter de Haven could have put more vim and character into the rôle

of the flirting husband to advantage, while most wives would certainly evince more chagrin at the mere thought of a husband's little indiscretions than we saw in Mrs. Carter de Haven's Mrs. Smith. A little more grief and indignation on her part would have served to accentuate the intensely humorous situations which exist in the piece.

However, the production is just one of those to be seen after a day of business worries, and managers should find it add variety to a performance that is mainly occupied by emotional drama.

## Vesuvius Conquered.

Excellent results obtained by intrepid aviators, who succeed in vanquishing Vesuvius.

**A**N interest film was trade shown in London by Fox last week under the title of "Vesuvius Conquered." It was photographed from an aeroplane which circled round the crater, while the photographer busied himself with his task amid poisonous gases and blinding smoke, the roar of successive explosions adding to the distraction of the trip.

The picture opens with distant views of Vesuvius and a railway journey through the olive gardens at the foot of the volcano. Following this the funicular railway on the steeper slopes is shown, and then the aeroplane at the beginning of its journey. The exterior of the crater is next shown with snow folded in its crevices, while above and within the sides steam from the hot lava. The circle is gradually narrowed until at a distance claimed to be only 600 feet the crater is seen smoking and belching up at intervals, in vast upheavals, fragments of rock and ash. The colouring of the picture suggests the reddish glare of the fire.

A crashed aeroplane among trees is shown at the end, and it is explained by sub-titles that the hot smoke and vapour rendered the aviator's unconscious, and put the plane out of action. Thus it plunged downward to destruction that was only unattended with fatal results by the recovery of consciousness by the aviators in sufficient time to prevent a not too disastrous landing, the camera being flung clear before the machine crashed. The final picture shows the intrepid conquerors of Vesuvius—Signorina Dolores Santora is given as the aviatrix name—and Russell Muth, the cinematographer, standing side by side, both wearing a smile of real satisfaction, the smashed aeroplane in the background bearing witness to their narrow escapes.

The film is another instance of how modern science is bringing

HOW GOES IT?

"Too Much  
Business"

Is all I see



**FILM REVIEWS OF THE WEEK—Continued.**

within the scope of the appreciation of large audiences the wonders and processes of Nature, formerly only partially understood and appreciated, and even then only through considerable mental effort. The length of the film is 860 feet.

**The Trail to Yesterday.**

A Walturdaw production featuring Bert Lytell and Anna Q. Nilsson.

“THE TRAIL TO YESTERDAY,” from the novel by C. A. Seltzer, a tale of the Western plains and ranches, was shown to the trade in London this week by the Walturdaw Company. Featuring Bert Lytell and Anna Q. Nilsson, it is fine drama of its kind, and tells of love, happiness, and revenge.

Ned Keegles, wrongfully accused of the murder of his father, goes West and becomes a cowpuncher, taking the name of



SCENE FROM “THE TRAIL TO YESTERDAY.”

“Dakota.” He buys a ranch and becomes a friend of Ben Doubler, an old settler. One stormy night “Dakota,” alone in his shack, hears the cry of a girl, and from her conversation he discovers that she is Sheila Langford, daughter of his father’s murderer. With revenge in his heart he obtains a minister and forces Sheila to marry him. Langford wants Ben Doubler’s land, and when the old man refuses to sell he decides to have



him put out of the way. Duncan shoots Doubler, timing the deed so that “Dakota” shall appear to be the guilty man, but Doubler lives and accuses Duncan, who is shot by the sheriff as he attempts to escape.

There are many dramatic incidents towards the close, wherein we see Langford accused by “Dakota” of the murder of his father years before, while Sheila’s affection grows for “Dakota” and the couple are happily united. Bert Lytell as “Dakota” shows great skill and dramatic ability in the many difficult situations, and Miss Anna Q. Nilsson plays the part of beautiful Sheila Langford very ably.

**Iron to Gold.**

A slight story with mild incidents.

HAD George Kirby not been so foolish as to take his wife for a holiday to the Colorado region where he had been prospecting years before, and where, by the way, lived as an outlaw, Tom Curtis, the man he had robbed and lied about, there would have been no plot to call “Iron and Gold,” and no film for Fox’s to show.

But he did, and his wife and he were set on, and while he escaped she was taken captive, to be released by Tom Curtis, who keeps as bedside pets a bull-terrier and a lion cub. Learning who she is, he is at first resentful, but changes his mind, and when Curtis is stabbed in an ambush she nurses him and upon his recovery rides out to meet the party that, with her husband, is coming to rescue her.

Upon meeting him, having learned the truth regarding the two men, Anne pleads for Curtis, but unsuccessfully, and the latter goes into the town to give himself up to the sheriff. Some slight comedy is introduced by the arrival of Bat Piper, who has been hired by Kirby to dispose of Curtis, but Piper turns on Kirby and the picture closes rather lamely with the wife’s “Good-bye” to Curtis.



SCENE FROM “IRON TO GOLD.”

Dustin Farnum plays the part of Tom Curtis, but not too much is demanded of him. A sleepy and hungry sheriff, developed possibly out of Dickens’s “Fat Boy,” provides comedy, but the jest is overworked to the point of tedium. It is Tom Curtis, presumably, who turns from “Iron to Gold,” and possibly Bat Piper, but the transmutation is not too apparent.

## FILM REVIEWS OF THE WEEK—Continued.

### The Broadway Peacock.

Pearl White in over-emotionalised scenes as cabaret hostess and lover.

**T**HE BROADWAY PEACOCK," shown to the London trade this week by Fox Films, has as its principal setting a cabaret of which Myrtle May, the Broadway Peacock, a character taken by Pearl White, is hostess.

The story is that of a woman's love turning to hatred and then to remorse. Myrtle has become infatuated with Harold Van Tassel, the youthful son of a widow, and he returns her affection, but Myrtle becomes jealous of his attentions to Rose,



SCENE FROM "THE BROADWAY PEACOCK."

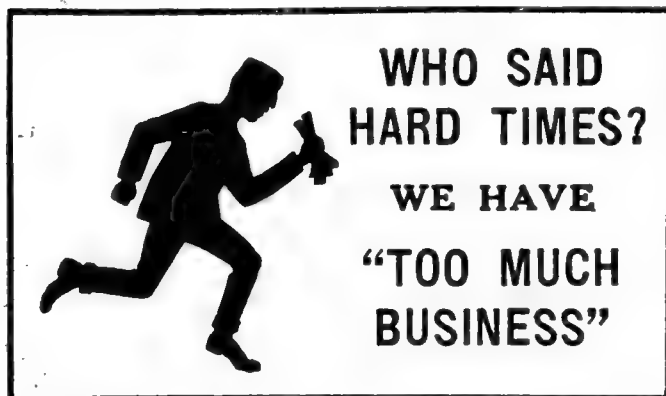
a girl whom Myrtle has befriended. She creates a scene in the cabaret on discovering the two together, and Harold takes the girl to his mother's house. Thither Myrtle repairs, and manages to get the girl turned out, but ultimately reconciliation takes place between mother, son, and the girl who has been the cause of the estrangement between Harold and the cabaret hostess.

The tale is one of gush and sentiment, qualities which Pearl White expresses most lavishly, sometimes causing the scenes to topple over into the ridiculous. In the revenge scene, too, she is unnecessarily flaunting, and the sob note at the end strikes one as artificial. The cabaret settings give the right note of gaiety, with plenty of women partly inside pretty dresses.

### Dead Man's Love.

A story not calculated to cheer up the depressed.

**A**N adaptation for the screen of Tom Gallon's successful but withal gruesome story, "Dead Man's Love," was trade shown in London last week by the Anchor Film Company. The story is of an escaped convict wandering in France who



bears a cry for help, breaks into the house whence the cry came, and finds the swinging body of a just-hung man, with a babbling madman near. Then lights come and the ex-convict finds himself face to face with the man whose bank accounts he had falsified and thus earned himself imprisonment. This man, D'Bardolph Just, is living here with his ward, whose money he covets. The ex-convict, at his suggestion changes his clothes with those of the dead man, who was a former lover of the ward, and becomes John New. Then, appalled at the designs of Just upon her, he returns to England with her, sees his uncle, is left money as John New, the lunatic valet of the dead man recovers his mental balance, hangs the doctor, and ex-convict and girl go yachting abroad.

The acting is not of outstanding merit, the doddering old valet, bereft of his reason through witnessing the murder of his master, being an exception. Even he, however, convinces less when his reason returns. What with the hanging (not actually seen), the lunatic, the hypnotism of the girl by the doctor, and her walking to almost certain destruction, the binding and preparations for hanging of the doctor by the valet, "Dead Man's Love" can hardly be termed a cheerful story.

### Desperate Youth.

A very ordinary story of no particular merit.

**I**T might well be debated whether "Desperate Youth" is not a misnomer for the picture trade shown by F.B.O. in London this week under that title. The desperateness is exhibited by a character no longer young, that of the mother of a girl who she is trying always to marry to a well-to-do neighbour; the younger people get little opportunity to exhibit the quality.

Rosemary Merridew is the daughter of a man who, with Mendocino Bill, is a partner in a placer claim out West, and who is shot by a claim jumper who himself is mortally wounded. Bill sends Rosemary to her father's brother in the cotton country, South, but the wife treats her evilly, her best friends being Aunt Chloe and Sam, the coloured servants. Tom Dowling, paying his respects to Pauline, the aunt's daughter, sees Rosemary, and transfers strengthened affection to her. Mendocino Bill has luck on his claim and is present at the wedding.

There is very little stand-out incident in the story, and the most interesting character is Aunt Chloe, a fat, genial negress with a big smile. The aunt exhibits the vinegariness of her part with conviction.



SCENE FROM "DESPERATE YOUTH."



# **“MORALITY”**

---

The title will pull 'em in. The picture will more than satisfy. A wonderfully strong dramatic representation. The sincerity and strength of the film impressed all who saw it. If the film is open for your hall, book it. It's one of the best showman's propositions yet. Whatever the weather, it's a packer.

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# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent.)

## Padding and Programs—Glasgow's New B.B., J.J.B., G.O.M.—Municipal Kinema Queries.

**I** NOTICE that in the local Press the management of Falkirk's Picture House are requesting patrons to observe that there is "no cheap padding about our programs." It is further added that in pursuance of the policy of "The Best Only," serial films have now been entirely eliminated, and only pictures complete in themselves are now being shown.

### C.E.A.

I have just been called to the last monthly meeting (until after the summer vacation) of the Scottish Branch of the C.E.A., and in the next issue I hope to have the pleasure of presenting a report of the proceedings. I notice that the Entertainment Tax question is one of the big items on the agenda, and it will be rather interesting to hear what the Scottish members of the C.E.A. are now thinking of a brother Scot in the person of Sir Robert Horne.

### Glasgow's New "B.B."

Mr. J. J. Bennell tells me that it is intended to open the new "B.B." Cinerama building in Victoria Road, Glasgow, on an early date—possibly within the next few months—and that meantime everything goes well for the application of the finishing touches. I understand that the new "B.B." will have a seating

capacity for 1,800 people, and all the latest improvements have been effected so far as seating arrangements and behind-the-scenes management are concerned.

### Scotland's G.O.M.

While talking about Mr. J. J. Bennell, by the way, I am delighted to find him looking once again so hale and hearty. Mr. Bennell is the grand old man of the Scottish kinema industry, of whom we are all highly proud, and it is delightful to find him taking his old and keen interest in everything pertaining to the welfare of the trade. He sets many of the younger members of the industry an excellent example in attending all kinds of meetings with unflinching regularity.

### Nothing Doing!

We are not hearing so much at the moment regarding new municipal kinemas, and I am rather inclined to think that bit by bit it is dawning upon everybody that the people's wants are best provided for through private enterprise. Now and again, however, an odd query is made at a Scottish Town Council meeting as to the propriety of launching a municipal kinema, but usually the query is either unanswered—or else answered in a way which does not lead to any further questioning.

## PICTURE THEATRE DEMONSTRATION.

### Strikers' Protest.

**A** REMARKABLE scene which would in itself have made a stirring film, took place at Barrow one night last week, when a large body of men marched in procession to the Walney Picture Theatre, Barrow, after having carried out massed picketing at the shipyard gates. These men were mostly unemployed and locked-out engineers. At the shipyard there was a large body of police, some of them mounted, to guard the men at work, and when the demonstrators marched off to the Walney Theatre the police accompanied. To get to the theatre the men had to cross a bridge for which a toll is charged, but they ignored the men at the toll-box both going and coming.

It appears that the demonstration at the theatre was because of an alleged grievance on the part of the Musicians' Union

owing, it is stated, to the employment of a non-Union pianist at the kinema. Representations to the management, it was said, had failed to remove the grievance. On arrival at the kinema the men halted, and there was some booing while a deputation went to interview the manager, Mr. Mackenzie. An understanding was rapidly reached. Mr. Mackenzie told the demonstrators that the pianist in question had finished at the kinema, and that he was going to dispense with the piano music until such time as a Union performer was engaged. Thus satisfied, the processionists returned to the town.

## BIOGRAPH THEATRES LIQUIDATION.

**T**HE decision of the Biograph Theatres to wind up is another illustration of the difficulties which most public cinematograph undertakings seem, by some special perversity, to labour under in the United Kingdom. The company was one of the earliest of such enterprises here, having been started in 1908, but its scope of operations was small, as it only had a capital of £50,000. During the first five years it was very successful and paid an average dividend of 12½ per cent., but with the outbreak of war it fell on evil days, and in 1913-14 incurred a loss of £26,500.

Up to 1919-20 it was engaged in slowly liquidating this deficit, but last year it again incurred a loss and carried forward a debit balance of £9,300. For some years the question of reconstruction had been under consideration, and it had been provisionally decided to write down the capital by half. Now, however, it is recognised that prospects for so modest a concern are hopeless, and it is proposed to wind up before all the assets are dissipated.

Judging by the state of the last balance sheet shareholders stand a chance of getting a little of their capital back.—*Financial Times*.



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WILLIAM DESMOND, DICK HEADRICK**

Directed by John M. Stahl.

## **PROVINCIAL SHOWS:**

GLASGOW—New Savoy, Monday May 22, at 11 a.m.  
MANCHESTER—Futurist, Wednesday May 24, at 11 a.m.  
SHEFFIELD—Union Street, Friday May 26, at 11 a.m.  
BIRMINGHAM—Picture House, Sunday May 28, at 7 p.m.  
LIVERPOOL—Trocadero, Monday May 29, at 11 a.m.  
NEWCASTLE—Tyne Theatre, Thursday June 1, at 11-15 a.m.

# AS BIG AS IT'S AMAZING

# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

## The Graphic Picture House—Wallasey Appointments—Manager's Benefit—Fox's Efforts—Kinemas' Spring Clean—Famous Lasky Conference.

LIVERPOOL'S newest picture house, the Graphic by name, located in Boaler Street, in the Shiel Park district, was opened on Friday of last week, when there was an overflowing audience at each of the two evening performances. The Graphic is a spacious structure, capable of accommodating six hundred persons, and internally it has been most artistically decorated in an effective scheme of cream and gold, with dark oak panels. Certainly there is not a more comfortable kinema on either side of the Mersey. The ventilating apparatus is on the most up-to-date scale, and is an outstanding feature of the venture, the principal attractions by which the promoters are courting patronage being capital programs including all that is best and latest in film-land; charming music by a well-balanced orchestra, moderate charges for admission, and real comfort.

The chief picture in the opening program was the much-talked-of Paramount production "Idols of Clay." The managing director of the new enterprise is Mr. G. A. Allan, who was formerly associated with the New Kinema, Neston, in the Wirral Peninsula, and the reins of management are in the capable hands of Mr. G. A. Jones, who was formerly associated with the Hippodrome, Holyhead, and who has had an extensive experience of kinema matters in Liverpool.

### Wallasey Appointments.

Two mems. of interest from the Borough of Wallasey. I hear that Mr. H. C. H. Hankinson, who formerly filled, to the satisfaction of all concerned, the dual position of acting manager at the Hippodrome, Seacombe, and the Tivoli, New Brighton, has been appointed assistant manager of the new Trocadero (at the Northern end of the district), of which I hope to be in a position to announce the date of opening next week. Item No. 2. Mr. Richard P. Rutherford, manager of the Queen's Picturedrome, Seacombe, has been honoured by his many colleagues with the joint position of hon. secretary and treasurer of that useful body, the Wallasey Entertainment Managers' Association, to fill the breach occasioned by the lamented death of Frank Weston. May much prosperity and happiness attend the efforts both of Mr. Hankinson and Mr. Rutherford in the capacities indicated.

### Manager's Benefit.

To the flourishing kinema in the picturesque Cheshire township of Frodsham large audiences were attracted the other evening on the occasion of the third annual benefit to the much-esteemed manager, Mr. Tom Fyall. The first part of an admirable program consisted of vocal and dancing items by local girls, under the tuition and management of Mrs. Fyall. A combination billed as "The Nine Dainty Dots" created quite a furore, and were encored vociferously. Also included in the attractions were several interesting pictorial items, and selections by the capable Bijou Orchestra, under the direction of Mr. A. Forster. Mr. Fyall cordially thanked the patrons for the ample support they had so kindly extended to him and the artistes and orchestra for their services. So successful was the participation of "The Nine Dainty Dots" in the performance that, in response to numerous requests, it was arranged that they should repeat their show last Saturday.

### Fox's Efforts.

Gordon Dartnall, on behalf of Fox's, fixed up for last Monday at the Trocadero, Camden Street, a trade show of "The Last

Trail," the picturised version of a thrilling Western yarn by Zane Gray. This film, by the way, was produced by Emmett J. Flynn, famous as the producer of that ever-memorable picture "A Yankee at the Court of King Arthur." Advantage was taken of the same opportunity to trade show "Vesuvius Conquered," which is the first of a series of short sensational interest subjects produced on behalf of the enterprising firm of Fox. An inquiry as to the state of business generally produced the reply that, as far as the Liverpool territory is concerned, Fox's have nothing to complain of, particularly having regard to the depressed state of trade at the present time.

### Ideal Short Features.

Last Friday invitations sent out by Mr. F. W. Ingram, on behalf of Ideal, to Merseyside exhibitors, attracted a representative outlook to the Trocadero to view two new series of Ideal's popular short features, entitled "Wonderful Nature" and "Our Own People."

### Kinema's Spring Clean.

When passing along Lime Street the other day I noticed that the Scala, Futurist and Palais de Luxe kinemas are all being subjected to a spring clean, and the portions that had already experienced the 'cleansing process' stood out in marked contrast to the parts that had not. The amount of dirt in the air, even in a comparatively smokeless city like Liverpool, is well-nigh incredible.

### Famous-Lasky Offerings.

In the course of an interesting chat with H. D. Nisbet the other day I learnt that at the Scala Super Kinema on Friday last he had a trade show, on behalf of Famous-Lasky's, of "Peter Ibbetson," a film play by the author of that great work "Tribby." The event was well attended by local exhibitors, from several of whom Mr. Nisbet afterwards received hearty congratulations on the character of the picture, which features such prominent screen stars as Wallace Reid and Elsie Ferguson, etc. During the current week Mr. Nisbet was hoping to hold, for the benefit of the trade, a trade view of a super-English production entitled "Perpetua," which is a circus story possessing, I am assured, many gripping features. It is by John B. Robertson, the same producer as the film "Dr. Jekyll and Mr. Hyde," and the leading rôles are sustained by Ann Forrest and David Powell.

### Salesmen's Conference.

At the conference, arranged for Wednesday, in Leeds, of the Famous-Lasky salesmen from all parts of the country, Liverpool was to be represented by those two energetic outside members of the Liverpool staff, Messrs. Jack Green and Mark Myers. The last-named informed me, when I paid a call at the Famous-Lasky office in Dale Street, one day last week, that he had been recently "doing" that part of North Wales embracing Oswestry, Holywell, Capel Curig, etc., and had achieved excellent results. Indeed, to quote his own words, "he had done much better than he anticipated," and had experienced quite a steady demand for Famous-Lasky's new output, which includes several unusually attractive items. The kinemas in the districts comprised in this part of the North Wales territory are mostly small, but it is surprising the amount of business they do in normal times.

# A Dangerous Adventure

The Serial with a Million Thrills.



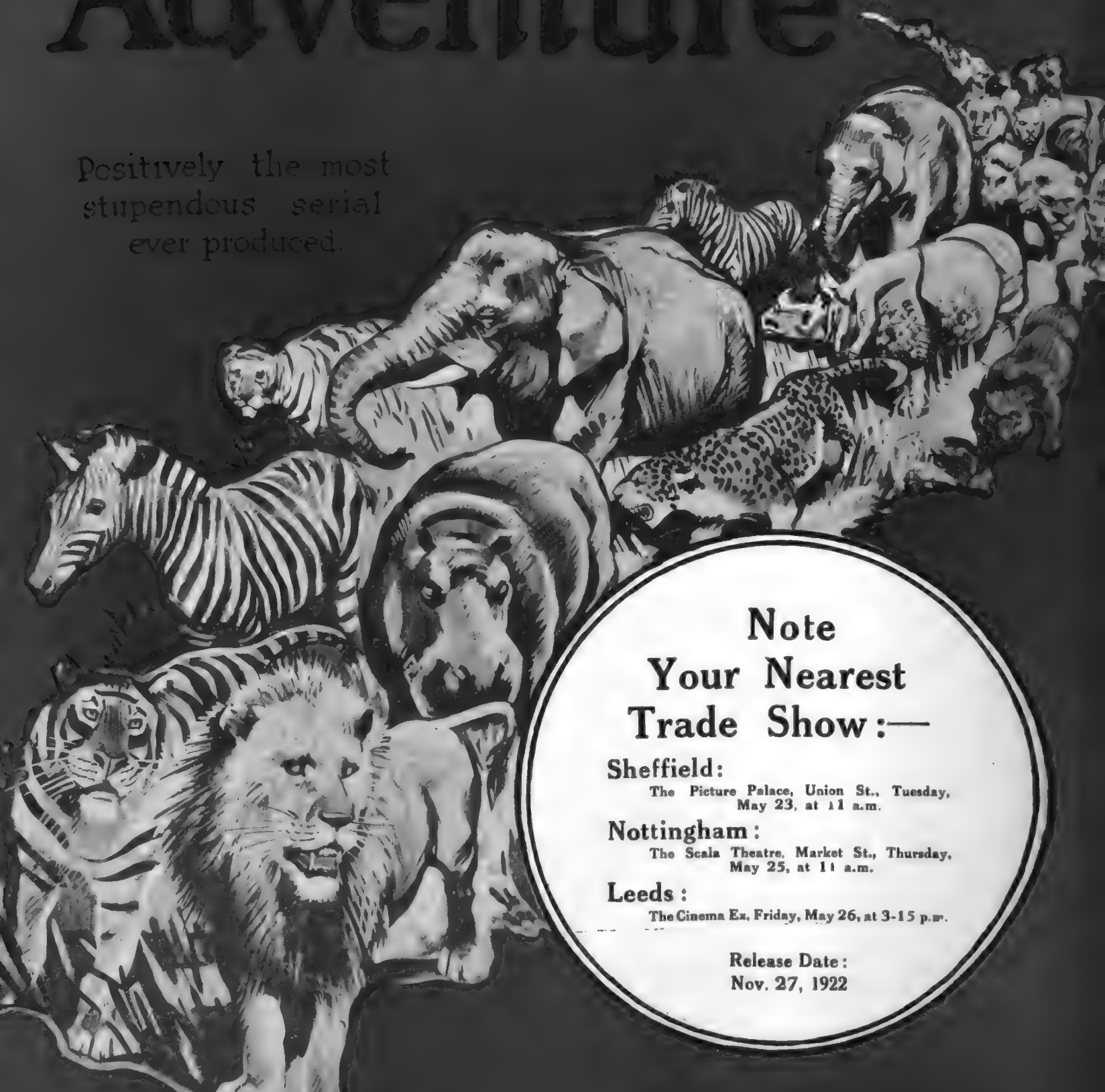
In Fifteen  
Breathless  
Episodes.

RELEASE DATE:  
November 27, 1922

Pearl Films Ltd  
86-88 Wardour St.  
London, W. 1

# A Dangerous Adventure

Positively the most stupendous serial ever produced.



**Note**  
**Your Nearest Trade Show:—**

**Sheffield:**  
 The Picture Palace, Union St., Tuesday,  
 May 23, at 11 a.m.

**Nottingham:**  
 The Scala Theatre, Market St., Thursday,  
 May 25, at 11 a.m.

**Leeds:**  
 The Cinema Ex, Friday, May 26, at 3-15 p.m.

**Release Date:**  
 Nov. 27, 1922

# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

## Kinema Climbers—and Cricketers Tax Indignation—The Sporting Picture.

AT one time or another the members of the trade in Yorkshire have indulged in practically all the popular pastimes of the day—football, cricket, angling, billiards, and anything and everything down to dominoes. That the social gatherings that accrue from the events arranged have helped to improve the relations existing in the trade has been proved beyond all doubt. The "breezes" which existed two years ago have blown away in a manner that is highly gratifying, and there can be few territories that enjoy such pleasant relationships as now exists in the Yorkshire territory.

### "Over the Hill."

To these sporting functions additions are to be made. For some time past there has been talk of the motoring fraternity testing their steeds, and the outcome is a call for support for a hill climbing contest. A committee has been formed, and the first Yorkshire kinema trade motor hill climb is announced for Sunday, June 18. Mr. J. R. Whitely has accepted the honorary secretaryship of the event, and will be glad to receive the names of intending competitors. The entrance fee is 5s., and the venue of the climb is not, of course, announced. There are a number of enthusiastic motorists in the Exchange, and there will be some amusing rivalry. In addition, the proceeds will go to the Benevolent Fund. A happy idea! All success to it.

### Concerning Kinema Cricket.

A movement is afoot also to inaugurate a kinema trade cricket club. A couple of games between renters and exhibitors have been played at Leeds, and most successful they proved, although the talent in the teams varied considerably.

Only good can come from the scheme and one hopes that this movement will blossom into a successful club, and that surrounding districts will be met at the grand old game. The "Tykes" should be able to maintain the proud traditions of their county, which has, of course, the greatest cricket record of any county in the game.

### The Tax.

There is general disappointment in the trade that the Tax has not been eased, and a feeling of resentment that the industry has suffered this slight for lack of official support. What the trade has done for the country should be more widely known. The part it has played, and can play, is not sufficiently realised by the public, and, of course, public opinion counts when Budget day comes round, and counts very much. The man in the street has then little interest in the claim of the kinemas for exemption from the Tax or the easing of the burden. The screen itself should have been more widely used, and more work put into the campaign by all sections of the trade in all parts of the country.

### The Sporting Picture.

The sporting picture continues to make a big appeal, and its possibilities in the matter of throwing light on disputed points in the big events of the world of sport are increasingly clear. The value to exhibitors is obvious. The English Cup Final film, with its penalty incident, was an instance of this. Now comes the Pathé picture of the Carpentier-Kid Lewis fight, showing what happened in the much-debated contest a few days' earlier. The screen is of considerable importance to the athletic world nowadays.

## ADVANCE PROLOGUE FOR "THE IRON TRAIL."

MR. L. FREEMAN, the Empire Theatre, Grays, is to be congratulated on his latest novelty. It is devised as an advance advertisement for Allied Artists' feature, Rex Beach's production of "The Iron Trail," and its purpose is to make a "slide come to life." Used the week before showing, the idea is a simple and effective one, and we are sure Mr. Freeman will have no objection to other exhibitors utilising it.

The picture screen is pulled up, disclosing a back cloth depicting a dimly-lit scene of an old castle. To right and left a railway signal on post with red and green lights.

On the back cloth are projected several slides advertising the coming of "The Iron Trail." The second last slide shows an engine full steam ahead, with a flaring headlight. When this slide is projected the signal drops to "ahead," and the green light takes the place of the red. A small flap cut into the cloth where the headlight strikes the scene, and behind this a red limelight flares out.

When the signal drops this is the cue for train effects by orchestra—sandpaper, drums, whistle, etc. The headlight increases in intensity of light, and is used as a searchlight playing all over the auditorium. Gradually the effect dies away, and the final slide, *re* booking seats, appears on the back cloth.

A remarkably fine and comprehensive record of Their Majesties the King and Queen's departure for, and arrival in, Belgium was included in last Thursday's "Gaumont Graphic." Monday's edition of the "Graphic" contained some fine scenes of the latter part of Their Majesties' tour in Belgium.

The latest issue of the "Topical Budget" is extremely impressive, as it portrays the visit of His Majesty the King to the graves of our glorious dead and exclusive pictures introducing the principal actors in the world-famous Passion Play at Oberammergau, the performance of which took place on Monday last.

**HOW GOES IT?**

**"Too Much Business"**

**Is all I see**



# THE TRADE IN WALES.

(By our Cardiff Correspondent.)

**'Summery' Proceedings—Stoll Presentation—Good Friday Motion at Swansea—Screen for Health Appeal—Children Under Five.**

**T**HERE is a summer feeling in the South Wales territory, and business is not good. Managers are viewing the prospect of the coming few months with much concern, for already they have had indications that the people are getting into the open air instead of going to the pictures. In some parts of the Rhondda Valley, particularly, things are very bad for the kinema trade. They are faced with fine weather and industrial depression. So one can quite realise the difficulties which they are facing.

## Stoll Presentation.

Mrs. Peggy Lewis, who has left the Stoll Film Company after several years' service, was honoured by the Cardiff staff last week. The occasion was a dinner at the Kinema Club, when Mr. Isidore Jacobs, who presided, paid warm tribute to the loyalty of Mrs. Lewis during the time she was with the Stoll Film Company in Cardiff. She had done much, he said, to bring the South Wales branch up to its present stage of perfection, and her services would be greatly missed. Mr. Arthur Jacobs then presented her with a handsome case of silver brushes and combs. The recipient feelingly acknowledged, and at the close of the ceremony the company adjourned to the lounge, where dancing was indulged in for the remainder of the evening.

## Swansea Motion.

Notice of motion has been tendered for this week's meeting of the Swansea Town Council to prohibit the holding of fairs in the local parks on Good Fridays, and there was reason to believe that this might lead to the local kinemas not getting permission to open next year. It is quite likely that this question will be raised during next week's discussion, when it should be remembered that the objection to fairs of this sort does not hold good in the case of kinemas which have been granted the privilege for years past.

## Screens for Health Appeal.

At last week's meeting of the Swansea Health Committee Councillor Ball suggested that the kinema screens should be used for warning the public against spitting in kinemas and

other public buildings, and intimating that prosecutions had taken place and would continue. He did not suggest that the Corporation should pay for this. The kinema managers themselves can be relied upon to make their own arrangements in this respect. They realise that their interests, as well as those of their patrons, are involved, and the practice has recently diminished considerably. No communication has yet reached the managers.

## Children Under Five.

Nothing further has yet been heard with regard to the Llanelly proposal that children under five years of age should be excluded from local kinemas. It may be due to the fact that the Llanelly Purity League, the body which first introduced the proposal, is now devoting its attention to putting an end to Sunday golf, and there is no reason to believe that they have dropped the kinema question. Meanwhile, the local Licensing Committee awaits the propaganda H. V. Davies promised to put before them.

## Live and Let Live.

Writing to a local journal with reference to "Live and Let Live," which he was then screening at the Palace, Llanelly, Harry Hunter, manager, summed up the feelings of a large number of those in the trade here, and of not a few of those outside it. "It is," he said, "a very powerful rebuke to the intolerant, and a very strong plea for a more cheerful outlook on things just now. I do honestly think that we need such a reminder as that contained in this production to keep our views a little more balanced, and to make life a little better worth living than it sometimes is to-day." The film "took" well at the Palace.

## Congratulations.

Congratulations to A. M. Bass, South Wales manager for Ideal, who has this week completed his second year for the company on this territory. Mr. Bass has been with his firm for nine years, and has occupied a managerial position from the first two weeks of his commencement. Mr. Bass will be remembered by his Yorkshire friends where he was manager of Ideal's Leeds branch for many years.

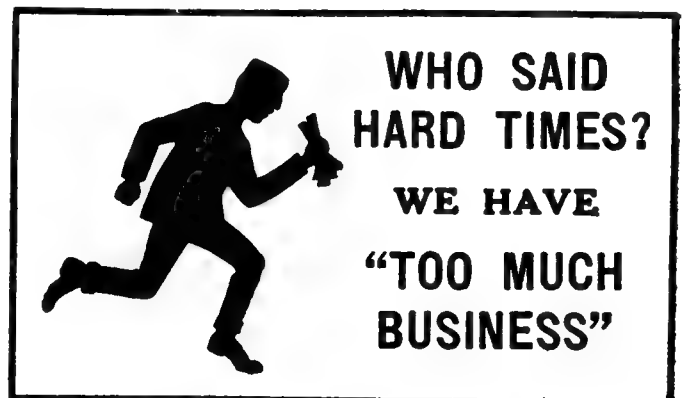
## A. C. BERMAN TO VISIT AMERICA.

**Popular Allied Artists' Representative  
Proceeding to New York and  
Los Angeles.**

**A.** C. BERMAN, general manager of the Allied Artists' Corporation, is leaving for New York on Wednesday next (May 24) on the Olympic to attend a conference at Los Angeles with Mr. Hiram Abrams, chairman of the Allied Artists, Mary Pickford, and Douglas Fairbanks. This will be Mr. Berman's first visit home since he arrived here fourteen months ago.

During that time he has laid the foundation of the Allied Artists' organisation in this country, and has made himself a popular figure with exhibitor and renter alike. His native geniality, backed by a shrewd business instinct and determination, has helped to build up a solid connection that has had the effect of establishing Allied Artists in a very fine position to-day.

Abe Berman, as he is familiarly known throughout the trade, is, as we once previously remarked, a fine type of American whom it is a pleasure to have among us, and we shall look forward to his return in about five weeks' time.





# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**Birmingham's Latest Kinema—For the Blind—Gaumont Staff Dinner—A Loss and a Gain—Ideal's Latest—A Vitagraph Quartette—A Butcher's Trio.**

**T**HE prospect of the Orient Picture House, Birmingham, has just been issued. In it the directors state that it is proposed to proceed with its construction, and anticipate that the new hall, with a capacity of 1,682, will be ready for opening early in 1923. The issue is one of 80,000 ordinary shares at par, and as to the prospects of the venture, the directors estimate for a total income of £53,850 and an expenditure of £25,250. After payment of all expenses the balance would permit of a 20 per cent. dividend and leave a balance of £12,600. These figures do not include profits derived from the large café which forms an outstanding feature of this luxurious kinema.

## For the Blind.

Following her week's effort at the Futurist on behalf of the Royal College for the Blind, Miss Constance Drever, the Lyric and Daly's soprano, has been delighting audiences at the King's Hall this week in aid of that charity. No definite news is available of the proposed reconstruction of this hall as ordered by the justices.

## Gaumont Staff Dinner.

The members of the Midland staff of the Gaumont Company spent a jolly night at the White Horse Hotel, Birmingham, on the occasion of their first dinner. General-Manager Thompson, who was accompanied by Mrs. Thompson, presided over a company of 30, which included the ladies. After dinner a most enjoyable concert was held, during which Mrs. Thompson was presented with a bouquet.

## A Loss and a Gain.

The North has called Mr. Harry Sherlock, formerly Midland manager for the General Film Renting Co., and more recently in charge of the Globe Theatre, Coventry. Last week-end he left Birmingham for Leeds where he has joined one of the renting firms. A Northerner in Mr. H. D. Wilson has just come to Birmingham from Newcastle-on-Tyne to become Midland manager of the Globe Film Co., with headquarters at 4, County Chambers, Corporation Street.

## Ideal's Latest.

Yesterday, Mr. A. M. Kay, the general manager of the Ideal Co., was expected in Birmingham for the trade show of the second series of Short Features at The Futurist. I was not surprised to hear from Mr. Harold Goodson that this interesting series is being eagerly sought for. Return dates for that highly-diverting novelty, "The Runaway Express," are still coming to hand, and last week no fewer than five copies were running in the Birmingham area.

## A New Traveller.

Mr. Harold Menlove, of Associated First Nationals, now has the assistance of Mr. E. C. Morris, who was formerly with Stone Mutuals and Kilner's in the Midlands. Mr. Morris is covering the outside districts, leaving Mr. Menlove free to cover Birmingham itself. His latest offering is "The Infidel," a stirring drama featuring Katherine Macdonald.

## A Vitagraph Quartette.

The announcement of a new Vitagraph quartette is forthcoming from Mr. Cutting, who screened another Corinne Griffiths feature to the trade on Wednesday last in "Island Wives." This will be followed in the immediate future by "The Silent Vow," starring William Duncan, Alice Calhoun in "The Angel of Crooked Street," and a fine six-reel comedy, entitled "Too Much Business." The screening of the William Duncan feature on Wednesday next will be preceded by the reissued comedy, "A Regiment of Two."

## A Butcher's Trio.

Mr. L. Edgar, of Butcher's, reports that "Scarlet Lady" is going exceptionally well in the Midlands. Early next month exhibitors will be invited to the screening of "When Greek Meets Greek," starring Violet Hopson and Stewart Rome, and, later on, to the trade show of "Kissing Cup the Second."

## Briefs of Interest.

On Wednesday next Mr. W. Morris, of the Great Hampton Street Picture House, Birmingham, takes his annual benefit.

The net result of the Birmingham K.R.S.'s resolution fixing prices to be paid by members for trade shows is that Mr. Edward Marshall, of the King's Hall, has accepted the renters' terms. The proprietors of the other four central halls have declined to be dictated to.

The showing of Pathé's film of the Carpentier and Lewis fight on Saturday last gave a fillip to trade at several Birmingham halls.

Mr. W. Greenfield, the popular resident manager of the Futurist, Birmingham, is now on the Yorkshire coast recuperating after his recent illness.

"Their Compact," an American Artists' Production, featuring Francis Bushman and Beverley Bayne, is the latest offering of Mr. C. W. Hutchin, of Walthurdaw's.

Mr. Harry Goodman (Hub Film Co.) has secured a first run of "Cocaine" at the Futurist for six days commencing Monday next.

The sequel to "Trapped by the Mormons," which has proved a winner for Mr. Maurice Mitchell (Mitchell's Exclusives), entitled "Married to a Mormon," will shortly be screened to the trade in Birmingham.



# AFTER LONDON'S GREAT

SOMETHING  
ENTIRELY  
UNIQUE

# OSCAR

MASTERPIECE OF

# "LORD ARTHUR"

CECIL MANNERING  
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THE GREATEST  
"SURPRISE" STORY  
OF THE SEASON.



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# SUCCESS—GLASGOW!

# WILDE'S

WITH A PLOT  
THAT REAL  
IS ORIGINAL

WHIMSICAL GENIUS

# SAVILE'S CRIME"

ANDRÉ NOX  
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On **MONDAY**  
the 22nd——at 11 a.m.,  
Cinema House, **GLASGOW**



(GENERAL MANAGER)  
SAM PHILLIPS

62 FRITH ST. LONDON. W.  
Phone. Regent 5734 & 5735.

# GLEANINGS FROM THE WEST.

(By our Bristol Correspondent.)

**West Country Exhibitors and the Tax—Another Mime Contest—The Frampton Cotterell Kinema—Plymouth Kinema Closes Down—Bristol Hall Changes Hands.**

**M**ANY expressions of disappointment have come from West Country exhibitors that no relief has been granted to the industry in respect of the Entertainment Tax. The position for many proprietors during the next few months will be a serious one, and it is certain that if the industry is to survive some alteration or readjustment of the Tax is imperative. Probably the whole question will come up for discussion at the approaching meeting of the Bristol and West of England Branch of the Association.

## Another Mime Contest.

Another mime contest has been arranged for the forthcoming Bristol Eisteddfod, which will be held next week. About 19 entries have been received for this competition, and Mr. Edwin Greenwood, of the Ideal Co., who was the adjudicator last year, has consented to act in the same capacity again.

## The Frampton Cotterell Kinema.

Frampton Cotterell is to have its kinema after all, in spite of the opposition of a small section of the villagers. It will be remembered by readers of *THE FILM RENTER* that when the proposal to build a kinema in this village was made some time ago strong objection was forthcoming from some residents on the score that the presence of a kinema in their midst would corrupt the morals of the young people. That this was not the

opinion of most of the villagers was proved by a mass meeting held recently to consider the question, when a motion approving of the scheme was carried by an overwhelming majority.

## Plymouth Kinema Closes Down.

The George Street Picture House, Plymouth, has recently closed down, the property having been sold to a firm who will convert the hall into business premises. The house was only constructed a few years ago, and has been under the control of a well-known West Country exhibitor, Mr. S. G. Boulwood, who was chairman of the company owning the hall.

## Bristol Hall Changes Hands.

The kinema at Fishponds, Bristol, owned by Mr. H. F. Wren, has been sold to a local gentleman whose name I am not at liberty to mention at present.

## Ideal's Short Subjects a Success.

A. E. Barnett, of Ideal Films, tells me that the firm's short features give every promise of being a big success in the West. The short dramas and comedies shown recently were very well received, and he hopes to be able to say the same of "Our Own People" and "Wonderful Nature," which he is showing to the trade at the Queen's on the 23rd.

## THE PRINCE OF WALES' TOUR.

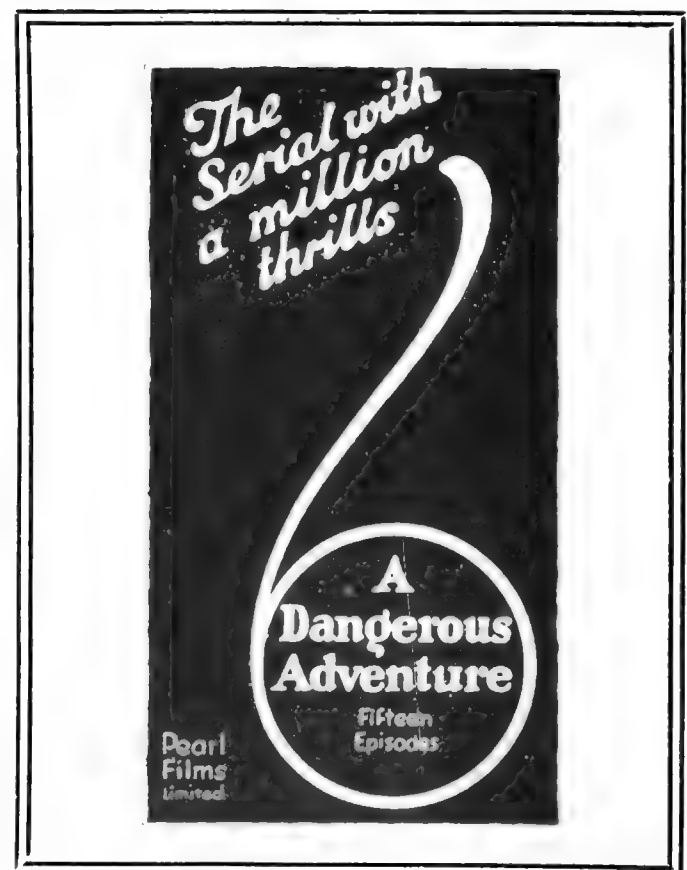
**Super Scenic to be Released in Six Two-reel Sections in June.**

**S**TOLL'S have acquired the official film record of the Prince of Wales's Indian tour, and a trade show of the picture will be given within the next few weeks. The picture, needless to say, is full of splendid interest, and as a travel film it would be in great demand even if our popular Prince were not its central figure. His Royal Highness visited all the places of importance in our great Indian Empire, and many of the scenes in which he so conspicuously figures are remarkable for their splendour as well as for their quaintness and charm.

The tour is recorded in twelve reels, but we understand that it is the intention of the Stoll Film Company, Ltd., to divide the picture into six sections of two reels each for exhibition in the kinemas. These two-reel instalments will certainly rank as "super scenics," and may be relied upon to fill all the houses at which they are shown.

We understand that six reels of the film will be presented at the trade show, and that many distinguished people will attend. The production is to be released in June.

A Grimsby kinema proprietor, who was summoned for a breach of the Cinematograph Act with overcrowding his kinema, said it was the first time this season he had had a decent "house," and he wanted money to pay his electricity accounts. Defendant was let off with a warning.



# VITAGRAPH



*ALBERT E. SMITH presents*

## ALICE CALHOUN

In a Dramatic Production that  
will appeal to all Picture Lovers.

# "The Angel of Crooked Street"

*In 5 Reels.*

*Released March 19, 1923.*

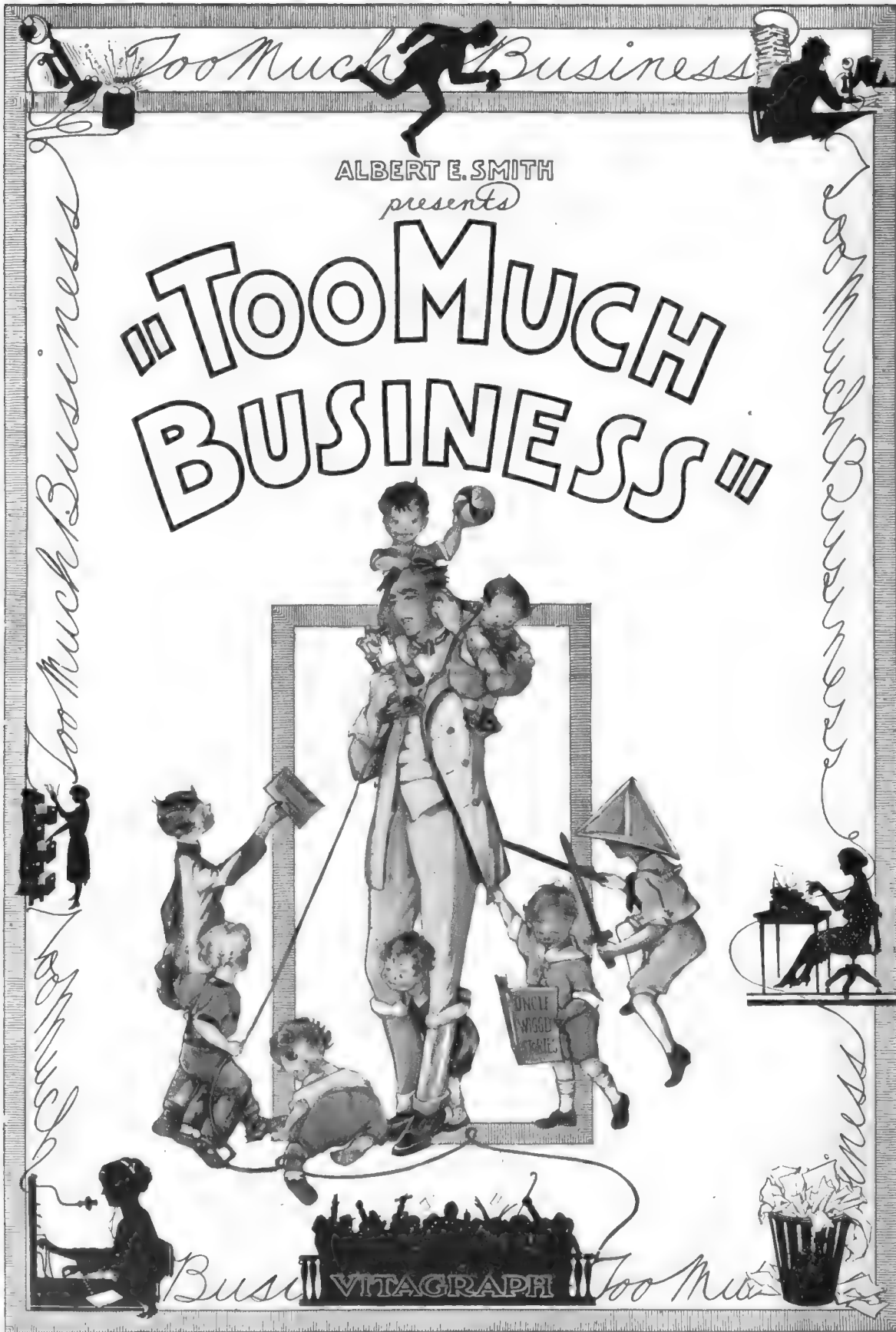
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# VITAGRAPH



*The Great Romantic Super-Comedy in Six Reels.*

**TRADE SHOW** at The West End Cinema, Friday May 26, at 11-0 a.m.

# VITAGRAPH



ALBERT E. SMITH PRESENTS

## ALICE JOYCE

IN THE SPORTING PRODUCTION

### "The Inner Chamber"

IN 6 REELS

RELEASED OCT. 30 1922.



ALBERT E. SMITH PRESENTS

A 2 reel screaming comedy

## "A REGIMENT OF TWO"

FEATURING

### ANITA STEWART & HARRY MOREY

AND AN ALL STAR CAST

RELEASED SEPT 4 1922

RE-EDITED. RETITLED & RE-ISSUED



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ALL PRINTS ON EASTMAN STOCK.

# VITAGRAPH

ALBERT E. SMITH PRESENTS

**CORINNE GRIFFITH** IN

"Island Wives"

AN INTENSE DRAMA OF LOVE,  
ADVENTURE AND SUSPENSE

IN 5 ACTS

RELEASED APRIL 2<sup>ND</sup> 1923

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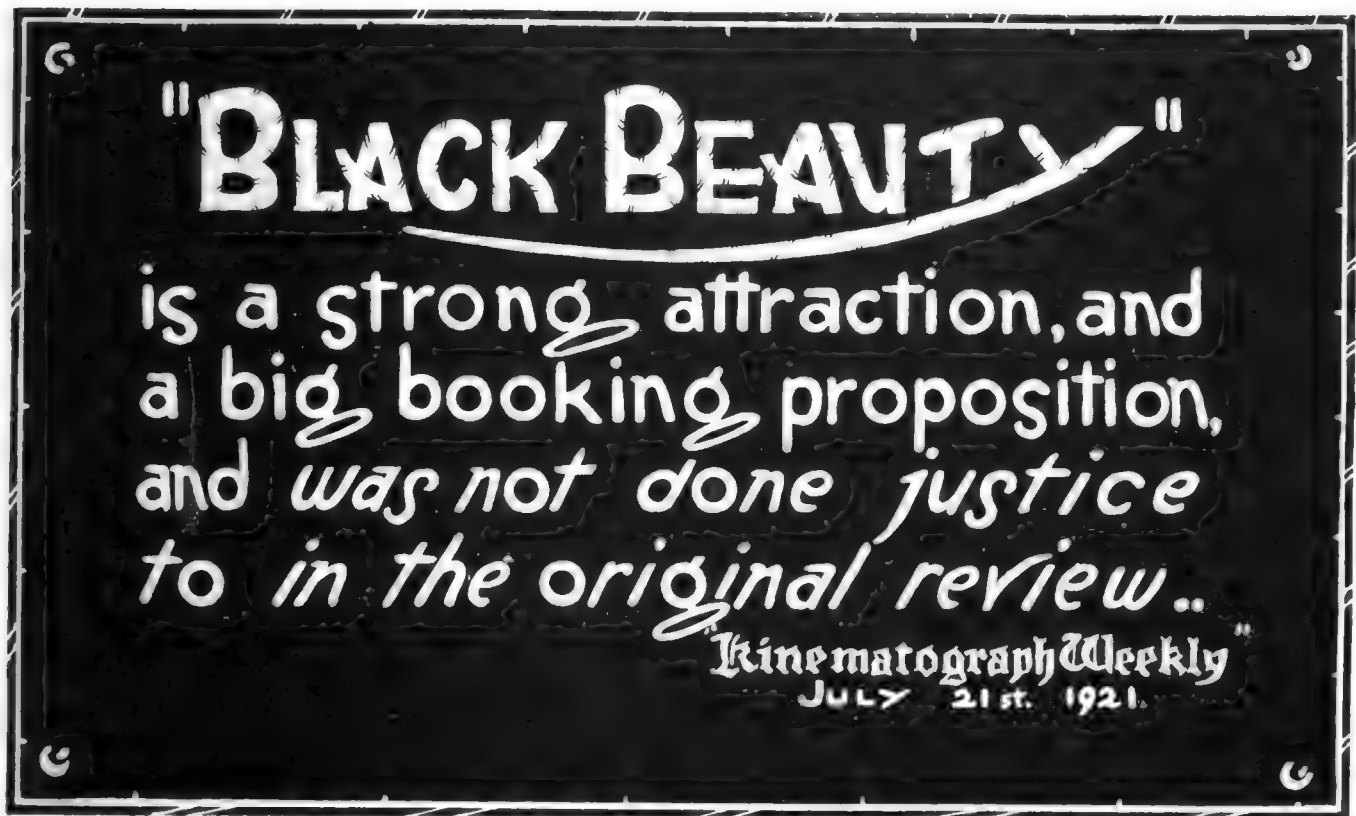
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# VITAGRAPH



The film that has delighted countless people of all tastes and all ages!

The film that has earned the highest praise from all competent critics, from the Church, the Schools, etc!

The film that has brought wonderful success to Exhibitors during the slump.

Comment is needless! Exhibitors should see and judge for themselves.

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ALL PRINTS ON EASTMAN STOCK.

# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

## Quick Releases—Mirth and Mystery—The Tynesiders' Memorial—Musical Conductor's Return North.

**T**HE British National Film League, whose trade shows commence in June, consists of a number of renters who have voluntarily banded themselves together to reduce the time between trade show and release date. In this territory there is much speculation among the renters as to how far the exhibitors have kept their part of the bargain by leaving open dates for the pictures about to be screened by the members of the league, which affords exhibitors a chance they have never had before.

### Mirth and Mystery.

High Level Exclusives have secured some new productions for the territory, including a batch of Mirth comedies and Producers' Brainstorm cartoons, specimens of which will be screened to the trade on May 22 at the Stoll Picture Theatre, Newcastle. I am also informed that numerous inquiries continue to be received for the Harold Lloyd three-reel comedies, and for the Nick Carter detective stories, which are also being handled by this firm.

### Local Memorial.

During the past week several of the leading citizens of Newcastle have viewed with much interest the pictures of the unveiling of the memorial to the fallen men of the Tyneside Scottish and Irish Brigades at La Boisselle, which were shown in Gaumont's private theatre. Among those who attended were Sir Johnstone Wallace, Sir Thomas Oliver, and Sir John Fitzgerald. A party of Australian visitors to the city also viewed the picture.

### Triangle Successes.

Mr. Harry Faid, the local manager for Triangle Plays, has been very successful in his bookings of "Peacock Alley," and he informs me that there is a pretty good demand for the Snookey comedies. "Why Girls Leave Home" is pretty well booked up, too.

### A Musician's Return.

Mr. J. Rostere Latham, the conductor of the orchestra at the Bensham Picture House, Gateshead, who a few months ago left to take up an appointment in the South, has returned to the Bensham Hall, where he is now in charge of an augmented

orchestra, and the musical part of the program has been made a feature of the entertainment.

### Jury's Pictures.

Mr. J. Finucane, the local manager for this house, is securing a fair share of the patronage of the exhibitors, a good number of whom have fastened on to "Devotion" and "A Perfect Crime," two of the latest attractions he has been able to offer them.

### Vitagraph Supers.

A good number of exhibitors find their way to the local office of the Vitagraph Company as a result of the attractions that Mr. Ernest Thompson has to offer them. He has had a busy time in arranging dates for the two supers, "The Silent Vow" and "Island Wives," to say nothing about the work in connection with the booking of the Larry Semon comedies and the serials which he also has in hand.

### Wardour Films.

Mr. C. S. MacGregor, the local manager for this firm, informs me that the Zane Grey stories are rapidly booking up, amongst the most popular being "The Roaring U.P. Trail," "Man of the Forest," and "The Mysterious Rider."

## A RHYMED REVIEW.

### "The Glorious Adventure," J. Stuart Blackton's Super-colour Film Presenting Lady Diana Manners.

**A** PRIZMA panorama of a bloody melodrama  
That endeavours hard to cram a  
Lot of costume calisthenics in the plot.  
An historic presentation of their indoor occupation  
(Charles the Second's rule and nation)  
In the days when (though it still does) blood ran hot.

First, the hero don't know better than to show a private letter  
To a lady when he met her,  
And to tell her of his fortune and his rank.  
So, of course, the villain plotted—threw him overboard and  
trotted  
On to get the wealth allotted,  
But though stabbed, the valiant hero never sank.

Villain came to London showing his credentials, no one knowing;  
With the title, got them going,  
And he wooed the hero's lady love by stealth.  
Quite secure, and never dreaming he'd come back with  
vengeance teeming—  
But he did—and foiled his scheming,  
Saved the persecuted lady and his wealth.

London fire madly raging; double crossed intriguing waging,  
Royal jazz that seemed engaging,  
And some animated topics of their day.  
Random murders, wholesale killing, rapid rescues, secrets  
spilling,  
All the antics classed as thrilling—  
And quite colourfully done in every way.

—New York American.



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LIVERPOOL: Trocadero Super Cinema, Wednesday  
May 24, at 11 a.m. *H. Percy, c/o Kinema Exchange, Liverpool*

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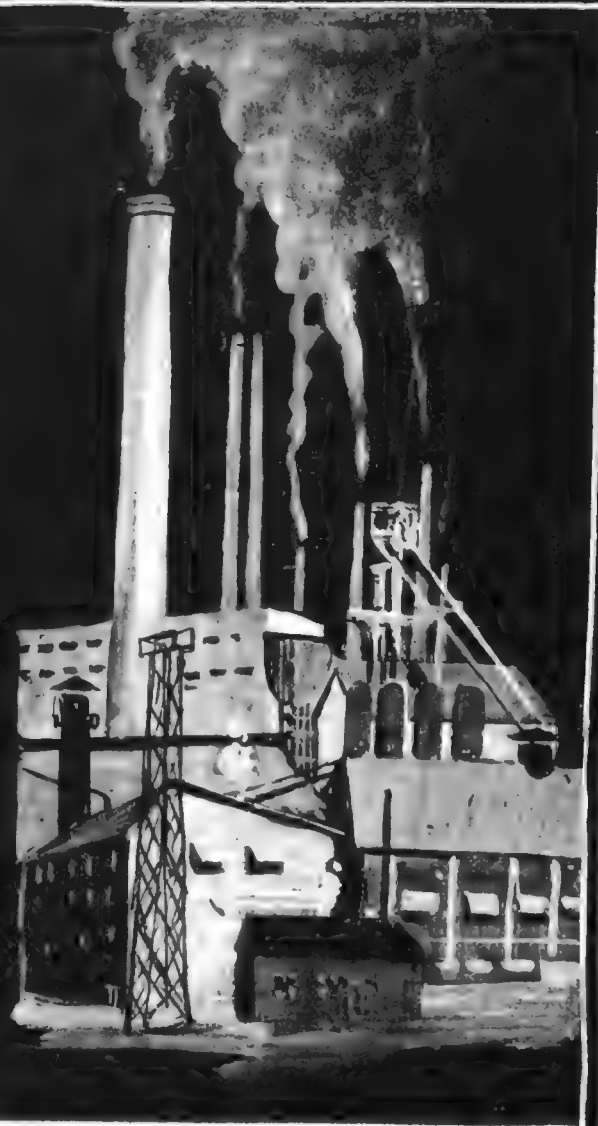
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AND BRANCHES.

# LATEST TRADE NEWS.

## Carey in Another Western Drama.

Harry Carey, whose breezy smile and undaunted optimism cheer the hearts of innumerable picture-goers, is appearing in a number of productions at the present time, including the Universal Jewel, "The Fox." His latest production, "The Wallop," which is described as a galloping romance of a Western rover's great fight for life and love has been recently trade shown.

## Lady Diana Manners's Next Film.

Following the success of her film debut in the Stuart Blackton Prizma-colour production, "The Glorious Adventure," Lady Diana Manners is now studying up the Elizabethan period and the sixteenth century legends of Haddon Hall preparatory to her next venture in filmland in the rôle of her ancestress, Dorothy Vernon, whose romantic elopement with Sir John Manners from Haddon Hall has formed the basis of many picturesque plays and stories. The Duchess of Rutland is interested in the filming of the story, and the archives of the Rutland family, both at Haddon Hall and Belvoir Castle, will be available for Mr. Blackton's use.

## "Æsop's Film Fables."

"Æsop's Film Fables," which Granger's released on May 1, have, as we predicted, proved box-office attractions of the highest order. Wherever they have been shown the whole house has rocked with laughter at the funniest animal creations that ever tripped across the screen. At one big London house, which we visited recently, the "Æsop Film Fables" received more applause than any other film in the program. The tales of ancient Æsop possess a fascinating charm which makes them just as entertaining to-day as when they were first written, and exhibitors should make a point of seeing and booking this attractive series of short subjects.

## "A Royal Romance."

Renters, Ltd., have just acquired a big French super film, entitled "A Royal Romance." This production is in six reels, and all the scenes have been taken in the actual apartments occupied by Napoleon. The trade show will be held very shortly, particulars of which will appear in these pages.

## "The Shepherd King."

The latest news to hand from the William Fox Company in Italy states that "The Shepherd King" is nearing completion. Months of work have already been expended on the spectacle, which is expected to create a big sensation, including, as it does, scenes taken of the Pyramids and Sphinx in Egypt and in the vicinity of the Dead Sea and Jordan Valley in Palestine.

## Walturdaw's Program.

That "Opportunity" will "undoubtedly rank as one of the finest comedy dramas of the year," was the expression used by F. P. Maynes in regard to the film of that name, which he screened for the benefit of the trade at the Palais de Luxe, Liverpool. Arthur Leslie, who recently joined—or, rather, to be more correct, rejoined—the Walturdaw staff as their Manchester and district outside representative, is finding things quite to his liking in that territory. He states that at the present time bookings are coming in very nicely, mainly for the great circus film "The Heart of an Acrobat." Merseyside exhibitors are advised by F. P. Mayes to make a special entry in their diaries of the date, Wednesday, the 23rd inst., when he will have a private view of the film named.

The above is a reproduction of one of four kinds of six-sheet posters, all printed in six and seven colours, which are now ready. A generous display of these artistic and mirth-provoking six-sheets is sure to draw the crowds.

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SCENE FROM "CHASING THE MOON."

# NEW SCOTCH AND IRISH PRODUCTIONS.

## SCENE FROM 'ROB ROY'



Mr. Will Kellino is now actively engaged filming the opening episodes of "Rob Roy" for the Gaumont Film Co., and in the above illustration he is shown putting the finishing touches to the make-up of a brawny highlander.

## SCENE FROM 'THE BRIDE'S PLAY'



Marion Davies's latest production, "The Bride's Play," will be trade shown at the Super Cinema, Charing Cross Road, on Friday, May 26, at 11 a.m. The scenes of "The Bride's Play" are located in Ireland, in the days when all were at peace, dreaming romantic tales of wishing wells and ancient rites and legends.

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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, MAY 29.**  
F.B.O., Own Theatre, 10 and 3. Action.  
Jury, Shaftesbury Pavilion, 11. Stable Companions

**TUESDAY, MAY 30.**  
Walturdaw, Shaftesbury Pavilion, 11-30. Under Suspicion.  
F.B.O., Own Theatre, 10 and 3. Action.  
Famous-Lasky, New Gallery, 11. The Law and the Woman

**WEDNESDAY, MAY 31.**  
Gaumont, New Gallery, 11. The Little Minister.  
United Kingdom, Own Theatre, 2-30. The Bromley Case  
Walturdaw, Shaftesbury Pavilion, 11-30. The Return of Mary

**THURSDAY, JUNE 1.**  
Phillips, Shaftesbury Pavilion, 11-30. Tropical Love.  
Jury Own Theatre, 10 and 3. Selected Feature.

**FRIDAY, JUNE 2.**  
Walturdaw, Shaftesbury Pavilion, 11-30. The Adopted Son.

### MANCHESTER.

**TUESDAY, MAY 30.**  
Weisker, Winter Gardens, 11. Theodora.  
Ass. First National, Kinema Exchange, 11. A Woman's Place.  
Famous-Lasky, Kinema Exchange, 2. The Law and the Woman.  
Gaumont, Gaiety, 11. The Little Minister.  
Gaumont, Own Theatre, 2-30. The Little Minister.

**WEDNESDAY, MAY 31.**  
F.B.O., Kinema Exchange, 12. The Wallop.  
Goldwyn, Own Theatre, 11 and 2-30. The Lotus Eater.  
Vitagraph, Kinema Exchange, 3. Too Much Business.  
Famous-Lasky, Kinema Exchange, 11. The Cradle.  
Weisker, Winter Gardens, 11. His Own Law  
Gaumont, Gaiety, 11. Soul of Youth.  
Gaumont, Own Theatre, 2-30. Soul of Youth.  
Stoll, Kinema Exchange, 2. Long Odds.

**THURSDAY, JUNE 1.**  
Regent, Kinema Exchange, 11. The Gods of Asia.  
Fox, Kinema Exchange, 12. Footfalls.

**FRIDAY, JUNE 2.**  
Astra National, Gaiety, 11. The Wonderful Story.  
Astra, National, Kinema Exchange, 2. The Wonderful Story.  
Lester, Kinema Exchange, 11. Tangled Hearts.  
Lester, Kinema Exchange, 12. Dead Man's Love.

### LIVERPOOL.

**MONDAY, MAY 29.**  
Moss Empires, Trocadero, 11. The Child Thou Gavest Me.  
Vitagraph, Prince of Wales, 11. Too Much Business.  
Stoll, Scala, 11-15. Long Odds.

**TUESDAY, MAY 30.**  
Fox, Trocadero, 11. The Ragged Heiress—Chasing the Moon.  
Goldwyn, Prince of Wales, 11. The Lotus Eater.  
Weisker, Kinema Exchange, 2-30. His Own Law

**WEDNESDAY, MAY 31.**  
Fox, Trocadero, 11. Footfalls.  
Ass. First National, Prince of Wales, 11. A Woman's Place.  
Gaumont, Scala, 11. Guarded Lips.  
Gaumont, Own Theatre, 2-30. Guarded Lips.  
Astra, Futurist, 11. The Wonderful Story.

**THURSDAY, JUNE 1.**  
Weisker, Scala, 11. Theodora.  
F.B.O., Palais-de-Luxe, 11. Unknown Wife.  
Lester, Futurist, 11. Dead Man's Love.

**FRIDAY, JUNE 2.**  
Regent, Palais-de-Luxe, 11. The Gods of Asia.  
Famous-Lasky, Scala, 11. The Law and the Woman—The Cradle.

### BIRMINGHAM

**SUNDAY, MAY 28.**  
Moss Empires, Picture House, 7. The Child Thou Gavest Me.  
Astra, Futurist, 3-30. Wonderful Story.

**TUESDAY, MAY 30.**  
Wardour, Futurist, 11. Jack o' Lantern.  
Fox, Scala, 10-15. Iron to Gold—The Broadway Peacock.

**WEDNESDAY, MAY 31.**  
Vitagraph, Theatre-de-Luxe, 11. The Angel of Crooked Street.  
Goldwyn, Futurist, 11. The Lotus Eater.  
Stoll, Picture House, 11. Long Odds.  
Gaumont, Own Theatre, 11 and 2-30. Room and Board.  
W. and F., Scala, 11. Lord Arthur Savile's Crime.

**FRIDAY, JUNE 2.**  
Ass. First National, Futurist, 11. A Woman's Place.  
Famous-Lasky, Scala, 11. The Law and the Woman—The Cradle.

### NOTTINGHAM.

**TUESDAY, MAY 30.**  
F.B.O., Mechanic's Hall, 10-15. Desperate Youth.  
Goldwyn, Long Row P.H., 11. The Lotus Eater  
Famous-Lasky, Lounge, 11. The Bride's Play.

**WEDNESDAY, MAY 31.**  
Wardour, Mechanics' Hall, 11-15. Jack o' Lantern.

**THURSDAY, JUNE 1.**  
Ass. First National, Lounge, 11. Bits of Life.  
W. and F., Scala 11. Lord Arthur Savile's Crime.

**FRIDAY, JUNE 2.**  
Fox, Mechanic's Hall, 11. The Ragged Heiress—Chasing the Moon.  
Vitagraph, Lounge, 11. The Silent Vow—Regiment of Two.

### BRISTOL.

**TUESDAY, MAY 30.**  
W. and F., Scala 11. Lord Arthur Savile's Crime.

**WEDNESDAY, MAY 31.**  
Ass. First National, Clare Street P.H., 11. Bob Hampton of Placer.

### SHEFFIELD.

**MONDAY, MAY 29.**  
New Century, Union Street P.H., 11. Theodora.

**TUESDAY, MAY 30.**  
Vitagraph, Union Street P.H., 11. The Angel of Crooked Street.  
Ass. First National, Electra-Palace 11. Bits of Life.  
Pathe, Tivoli, 11. The Fighter.

**WEDNESDAY, MAY 31.**  
New Century, Own Theatre, 2-30. His Own Law.  
Famous-Lasky, Electra Palace, 10-15. The Law and the Woman—The Cradle.

**FRIDAY, JUNE 2.**  
F.B.O., Own Theatre, 3. Desperate Youth.  
Gaumont, Union Street P.H., 11. Room and Board.

### LEEDS.

**MONDAY, MAY 29.**  
Famous-Lasky, Kinema Exchange, 11. The Cradle.  
Stoll, Kinema Exchange, 11. With H.R.H. the Prince of Wales through India and Burma.

**TUESDAY, MAY 30.**  
Walturdaw, Kinema Exchange, 3-15. Riders of the Night.  
Famous-Lasky, Kinema Exchange, 11. The Law and the Woman.  
Gaumont, Kinema Exchange, 11-40. Room and Board.

**WEDNESDAY, MAY 31.**  
Walturdaw, Kinema Exchange, 11-40. Trail to Yesterday.  
Stoll, Kinema Exchange, 2-15. Long Odds.

**THURSDAY, JUNE 1.**  
Fox, Kinema Exchange, 10-45. The Ragged Heiress—Chasing the Moon.

**FRIDAY, JUNE 2.**  
F.B.O., Kinema Exchange, 2-15. The Man Tamer.  
Ass. First National, Kinema Exchange, 10-40. Bits of Life.

### NEWCASTLE.

**TUESDAY, MAY 30.**  
Mercury, New Pavilion, 11-15. The Bromley Case, etc.  
Walturdaw, Own Theatre, 11 and 3. God's Half Acre.  
Fox Empire, 11. Extra! Extra!—Pardon My Nerve.  
Ass. First National, Stoll, 11. My Lady Friends.  
Gaumont, Queen's Hall, 11-15. Guarded Lips.  
Gaumont, Own Theatre, 2. Guarded Lips.

**WEDNESDAY, MAY 31.**  
Stoll, Queen's Hall, 11-15. Long Odds

**THURSDAY, JUNE 1.**  
Jury, Grey Street P.H., 11. The Second Mrs. Tanqueray.  
Moss Empires, Tyne Theatre, 11-15. The Child Thou Gavest Me.

**FRIDAY, JUNE 2.**  
Famous-Lasky, Grainger, 11. The Bride's Play.

### CARDIFF.

**TUESDAY, MAY 30.**  
F.B.O., Kinema Exchange, 12. The Man Tamer.  
Ass. First National, Kinema Exchange, 3. Bob Hampton of Placer.  
Vitagraph, Kinema Exchange, 11. The Silent Vow—Regiment of Two.  
Gaumont, Kinema Exchange, 12-15. Two Weeks With Pay.

**WEDNESDAY, MAY 31.**  
Fox, Kinema Exchange, 3. Iron to Gold—The Broadway Peacock.  
Pearl, Kinema Exchange, 3. A Dangerous Adventure.

**FRIDAY, JUNE 2.**  
United Kingdom Kinema Exchange, 12-15. The Bromley Case.  
Dramatic, Kinema Exchange, 3. If Women Only Knew.  
Ass. First National, Kinema Exchange, 11. The Inhdel.  
F.B.O., Kinema Exchange, 11. Action.  
Goldwyn, Capitol, 11. The Lotus Eater.  
Famous-Lasky, Own Theatre, 11. The Bride's Play.  
Stoll, Olympia, 11. Long Odds.

**SATURDAY, JUNE 3.**  
Wardour, Kine Club, 3. Jack o' Lantern

### GLASGOW.

**MONDAY, MAY 29.**  
Fox, Grand Central, 10-45. Extra! Extra!—Pardon My Nerve.  
Goldwyn, Cinema House, 11. The Lotus Eater.

**TUESDAY, MAY 30.**  
Jury, New Savoy, 11. The Second Mrs. Tanqueray.  
Stoll, Cranston's, 11. Long Odds.  
Gaumont, Salon, 11. Soul of Youth.  
Gaumont, Own Theatre, 2-30. Soul of Youth.

**WEDNESDAY, MAY 31.**  
Famous-Lasky, Cinema House, 11. The Bride's Play.

**FRIDAY, JUNE 2.**  
F.B.O., Own Theatre, 2-30. The Wallop.  
Ass. First National, Cinema House, 11. My Lady Friends.

### SOUTHAMPTON.

**WEDNESDAY, MAY 31.**  
Ideal, Picture House, 11-30. Wonderful Nature—Our Own People.

### STOKE-ON-TRENT.

**MONDAY, MAY 29.**  
Pearl, Majestic, 11-15. A Dangerous Adventure.

### BELFAST.

**TUESDAY, MAY 30.**  
Ass. First National, Panopticon, 11-15. Love's Redemption.

**WEDNESDAY, MAY 31.**  
Gaumont, Own Theatre, 11 and 3. Two Weeks With Pay.

# BUTCHER'S SELECTED PICTURES

FOR THIS YEAR



**Blot out**  
dull times—Here's  
a list of pictures  
to put spice into a  
programme—stories  
to suit summer pa-  
trons. Bright, Clean  
British Films—Big  
Authors and Big  
Players.  
**GET BUSY NOW!**



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Camera House, Farringdon Avenue,  
LONDON, E.C. 4.

Phone: Holborn, 5995 (5 lines).  
Wires: Butchilms, Fleet, London.

LEEDS: 66 New Briggate.  
Wires: Butchilms, Leeds. Phone: Leeds 26339.

**"A MAN'S SHADOW"**

By Robert Buchanan. Featuring Langhorne Burton in a dual rôle. Progress British Photoplay. Produced by Sidney Morgan. Length 5,510 ft. A Certificate.

**"HARD CASH"**

By Charles Reade. Featuring Dick Webb, Frank Arlton, Alma Green. Master British Film. Produced by Edwin J. Collins. Length 5,150 ft. U Certificate.

**"KISSING OUP'S RACE"**

By Campbell Rae-Brown. Featuring VIOLET HOPSON, Gregory Scott, Joe Plant (jockey). Violet Hopson Production. Produced by Walter West. Length 6,000 ft. U Certificate.

**"THE SCALLYWAG."**

By Grant Allen. Featuring Hubert Carter, Cecil Morton York, Madame Duquette. Master British Film. Produced by C. N. Sanderson. Length 5,000 ft. U Certificate.

**"STELLA"**

By Sir Rider Haggard. Featuring Mollie Adair and Manning Haynes. Master British Film. Produced by Edwin J. Collins. Length 5,500 ft. U Certificate.

**"DANIEL DERONDA"**

By George Eliot. Featuring Reginald Fox, Clive Brook, Dorothy Fane. Master British Film. Produced by W. C. Rowden. Length 5,500 ft. A Certificate.

**"CORINTHIAN JACK"**

By Charles E. Pearce. Featuring Victor McLaglen. Master British Film. Produced by W. C. Rowden. Length 5,250 ft. A Certificate.

**"MISS CHARITY"**

By Keble Howard. Featuring Margery Meadows, Dick Webb. Master British Film. Produced by Edwin J. Collins. Length 5,000 ft. U Certificate.

**"LOVE AT THE WHEEL"**

Featuring Victor Humphreys and Pauline Johnson. Master British Film. Length 5,250 ft. U Certificate.

**"THE GOD IN THE GARDEN"**

By Keble Howard. Featuring Ethel Craig. Master British Film. Produced by Edwin J. Collins. Length 5,055 ft. U Certificate.

**"THE MARRIAGE LINES"**

By J. S. Fletcher. Featuring Sam Livesey, C. Tilson Chowne, and Barbara Hoffe. Master British Film. Produced by Wilfred Noy. Length 5,750 ft. A Certificate.

**"MOTH AND RUST"**

By Mary Cholmondeley. Featuring Malvina Longfellow, Langhorne Burton, Sybil Thorndike, Frank E. Spring's Progress British Photoplay. Produced by Sidney Morgan. Length 5,000 ft. U Certificate.

**"THE MAYOR OF CASTERBRIDGE"**

By Thomas Hardy. Featuring Fred Groves, Pauline Peters and Mavis Clare. Frank E. Spring's Progress British Photoplay. Produced by Sidney Morgan. Length 5,500 ft. A Certificate.

**"A LOWLAND CINDERELLA"**

By S. R. Crockett. Featuring Joan Morgan. Frank E. Spring's Progress British Photoplay. Produced by Sidney Morgan. Length 5,400 ft. U Certificate.

## "SCARLET LADY"

WALTER WEST PRODUCTION

featuring

**VIOLET HOPSON**

LEWIS WILLOUGHBY CAMERON CARR

Original live-wire story of the  
Turf by J. Bertram Brown.  
U CERTIFICATE.

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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 5987.

No. 446.

SATURDAY, MAY 27, 1922.

SIXPENCE.

## HOW TO BEAT THE WEATHER.

### One way of Improving Business when the days are Hot.

**T**HE one thing that is exercising the minds of exhibitors now that summer has set in in earnest is how to beat the weather. Long days and short nights, the extra hour of daylight which an Order in Council has conferred upon the people, and the attractions of outdoor life, are all playing havoc with box-office receipts, and the demands of the Revenue authorities on account of Entertainment Tax are rendering the task of the showman in making ends meet doubly hard at the present time.

There is only one thing for it. To sit down and complacently fold one's hands with the remark that such a condition of affairs is an inevitable accompaniment of summer is foolish. Hot weather in the torrid season is inevitable; bad business is not. The experienced showman, recognising this fact, determines to make the best of things, and looks around for a means of beating the weather. And to succeed is by no means as difficult as it appears. What one man has done in this direction, another can do equally well, and there is no logical reason, given a modicum of luck, an optimistic outlook, and a fair share of energy and enterprise, why success should not crown the efforts of any showman who seriously sets out to make his theatre pay its way, or even to show a profit, during the dog days.

But the ordinary exploitation of a mediocre program will not attain this end. A good deal more is necessary to induce the public to forego the pleasures of open-air life in midsummer than that. But that it can be done, and that any average picture house can be made the centre of attraction, even on the sweltering evenings which we have recently been experiencing, has been demonstrated over and over again by exhibitors who know their business. But to do this with any certainty a man must be able to take into account the coming of summer in the days of mid-winter, and select his picture program accordingly. Experienced showmen long ago recognised that seasonal changes have a tremendous effect upon public taste. Heavy dramas and problem plays, which are quite acceptable fare in a mid-winter program, fail to attract patronage on a mid-summer evening, unless it happens to be cold, wet, and blustery weather.

This is a contingency, however, that can be provided against. The exhibitor should endeavour, as far as possible, to avoid bookings for the summer months likely to prove unsuitable for exploitation when the hot weather is upon us. Light, bright and attractive fare, then, becomes absolutely as essential as cold meat and salad,

and everything that human ingenuity can devise to make the theatre itself look cool and attractive should be done. Make the front and vestibule of the theatre stand out by force of contrast with the arid, dusty street in which it stands. The ideal picture house on a summer's evening should have all the appearance of a perfect oasis in a hot and sandy desert.

Aim at coolness. If the structure of the theatre permits of it, cover the front with floral window boxes, in which plenty of green and bright colours predominate. Have hanging baskets of flowers—pink geraniums for preference—along the front, and suspended from the ceiling inside the vestibule. If space permits fix up a small fountain, surrounded by ferns in the centre of the entrance, and keep the water playing throughout the evening. This will suggest a feeling of coolness to the prospective patron that nothing else can equal, unless it be small pyramids of block ice and ferns right at the entrance, or close by the box-office. Above all, put the attendants, both inside and outside the theatre, into white drill suits, and see that the house itself is well ventilated by means of revolving fans.

All this costs money, but provided the showman advertises the fact that his theatre is "the coolest place in town on the warmest night" in his newspaper announcements, on his bills, his programs, and his screen, and makes a point of personally supervising the whole of the interior and exterior arrangements, sees that the flowers are always fresh and well watered, the attendants always spotlessly clean, and that the theatre is well aired between sessions, it is surprising what a marked effect an effort of this kind is likely to have upon box-office receipts. But the showman must not assume that mere attention to outside detail will do what a wrongly selected program of pictures has failed to accomplish. Nothing short of the right kind of films will succeed in attracting the public indoors, when competition arises between a first-class entertainment under cover and the attractions of life in the great out-of-doors. But a combination of good pictures and comfort, coolness in contrast to heat, and an entertainment that makes the minimum demand upon the intellect, whilst it gently titillates the risible faculties, is assuredly the right way to set about beating the weather. Instead of grumbling at the badness of business during the summer time, exhibitors should set about demonstrating that there is a distinct benefit to be derived from an energetic and enterprising method of tackling the problem. We have pointed out one way of doing it in this article.

## By the Way: A Weekly Causerie on Trade Topics.

### To Entertain American Visitors.

I AM asked to state that it is proposed early next week to entertain at luncheon certain distinguished American members of the industry who are visiting this country. A number of prominent exhibitors, manufacturers, and renters are being invited to attend. As accommodation is limited, application for tickets should be made immediately to the Hon. Secretary, Luncheon Committee, c/o C.E.A. Offices, Broadmead House, Pantons Street, Haymarket, S.W.1.

### The American Invasion.

THE American invasion of England has already commenced. Film producers and executive heads are arriving in London almost every day. Jesse L. Lasky arrived here last Saturday, Carl Laemmle is on the way, and William Fox is due here on Monday. Al Christie, the famous comedy producer, is already here, whilst Emmett Flynn, the producer of "The Yankee at the Court of King Arthur," is over here on a brief vacation. Each and every visitor swears he is over "on holiday," but this gathering of the clans looks as if there might be something else in it. Isn't it curious that each and everyone, before going back to the States announces his intention of visiting Germany? I venture to prophesy that in the near future there will be a great deal of production taking place in that country.

### A Film Derby.

THE great race on Epsom Downs has always been a favourite event with the London film trade, and the race this year promises to be quite a film Derby. The racecourse scenes of the Goldwyn production of "The Christian," will be done, and I understand that the entire race is to be filmed for the production of the sequel to "Kissing Cup's Race." At the moment of writing the weather promises to assist in the making of brilliant scenes, which will be in marked contrast to the dull, wet weather of the Grand National, a picture of which was a feature of "Boy Woodburn."

### What's He Over For Now?

THE latest arrival from America is John D. Emerson, the enthusiastic supporter of British films in America. It will be recalled that this gentleman led the Actors' Equity Association's attack in connection with the *ad valorem* tax on all foreign-made films last autumn. We hope his visit will be pleasant, but short, as we can assure him that our memories are long.

### Getting the Bird.

AT a trade show the other day, when a sub-title rather heavily charged with sentiment was being shown having reference to the singing of the birds, the orchestra endeavoured to improve the occasion by the use of a bird-warbler. The effect was not heightened by its use, indeed, it sounded comic, so much so that one of the spectators in a hushed whisper asked, "Where's Casey Wood?" Casey Wood, it may not be necessary to remind readers, is the American who has come over to England to hear the nightingale, and in the words of Thomas, of the "Star," "has scared every Philomel for forty miles round" by talking about it.

### A Modern Byron.

IT is not very widely known that Howard Gaye, who will be seen as Byron in the film picture based upon the life of the poet, has as one of his ancestors, John Gay, whose "Beggars' Opera," revived after so many years, has been one of the successes of the year upon the stage, and has behind him also many other æsthetic and literary traditions to act as inspirations for such a character as he has been interpreting. His grandmother was the wife of the Chapman who established the well-known firm of Chapman and Hall, publishers of most of Dickens' works, and the

novelist was a great friend of the family, and god-father to Gaye's mother, who remembers as a child, Dickens rewriting the trial scene from the "Pickwick Papers" in the drawing room at their house, whilst dinner and a messenger were kept waiting, the latter to take the manuscript to the publishers. Howard Gaye has had considerable experience as a film actor, and was, as a matter of fact, the first stock player engaged by D. W. Griffith when he established his own production company.

### Up in Arms.

THE unwarranted attacks of America's saffron Press upon the profession of film-acting are being indignantly met by members of the profession themselves, and a Los Angeles message reports that the motion picture actresses there have formed themselves into an organisation to rebut such wholesale accusations. Mary Pickford having been chosen as its president. "Give a dog a bad name," the old proverb says, and the rest of his career doesn't matter. As one of the speakers at the "Bohemian Girl" luncheon last week said caustically, "To hear some people talk, you would think the only virtuous person in Hollywood was Jackie Coogan."

### GOLDWYN'S SECURE FOUR BIG GERMAN FILMS.

The news first printed in *The Film Renter*, that Goldwyn's had acquired a number of big German films, is now officially confirmed. The Company announce that they have been able after discriminating selection to secure for distribution in Great Britain the four famous German pictures, "Caligari," "Sumerun," "Destiny," and "Othello," and that contracts for the same were signed on Saturday. No plans have yet been made for release, but the intention is to present first the extraordinary picture, "The Cabinet of Dr. Caligari," founded on Edgar Allan Poe's weird story, a film which has made a great sensation in America and France, and is at the present moment packing a prominent theatre in Paris in the twelfth week of its run.



**Armed to the Teeth.**

“**C**OMBATS the film as nothing else has done” runs a line in the daily Press. There is no need for alarm; it does not refer to the L.C.C. The reference is to the action upon teeth of a certain dentrifice.

**Re-Joyce.**

**T**HE Motion Picture Theatre Owners of America have banned the films of Peggy Hopkins Joyce, owing to her association with Senor Errazurize, a Chilian attache, who committed suicide, it is suggested, on her account. Miss Joyce protests she has committed no crime and describes the action of the Kinema Owners as outrageous. How do such Errazurize!

**Greek Tragedy.**

**M**R. BEVERLEY NICHOLS, writing recently upon theatres in Greece, says:

A Greek kinema is about as cheerful as an average cemetery. Outside, in the glaring sunlight, you will see the heroine in the first, middle, and last stages of consumption. You see posters of her in which her face is white, her past black, and her future crimson. Tempted by such versatility, you enter the theatre, and you find her dying by inches—or, rather, by hundreds of feet. And you go away to the sound of funeral marches, sometimes by Chopin, sometimes by Beethoven, but always by request.

After this it is not surprising to learn that when Charlie Chaplin was shown in Athens the theatre was empty in three days.

**Scotland and the “Inferno.”**

**O**UR Glasgow correspondent anticipates a very heavy demand in Scotland for Danté’s “Inferno.” Theology has always had a firm hold upon the Scottish mind, but kinema habitué’s interest will be in the contemplation of the fate not of themselves, but of the “Holy Willies,” mayhap. Danté’s immortal poem had many references to the “Holy Willies” of Florence in the late 14th century when it was written.

**A “Varsity “Rag.”**

**C**OLLEGE “rags” are notable for the ingenuity expended upon them, and the “mammoth film production” staged in Cambridge on Saturday last was no exception to the rule. That it was the outcome of journalistic rivalry only lent it greater zest. “Granta,” the older undergraduate paper, brought off a successful swimming match, so it was up to “New Cambridge” to go one better. This it did by producing pocket editions of David Wark Griffith, who, smoking immense cigars and speaking in the intervals of strenuous puffing, through large megaphones directed crowds that would have made the average British producer, with his financial limits, simply gasp. Indeed, the crowd was so large as to be almost embarrassing.

**A Long Way After Tom Mix!**

**A**NYWAY, the film was taken, and an excellent spirit of burlesque pervaded the production. A beautiful and distressed damsel was lashed to a post, the villain tossed the hero over the bridge into the river, and various stunts were enacted a long way after the manner of Tom Mix and his like. It is not to be anticipated that the feats will render spectators breathless, but at least they should provide as good fun for the undergraduate in their more quiet moments as they did in the hurly-burly of crowd composition on Saturday last. It would do the shade of Charles Dickens good to note the long stride in journalistic competition taken since the days of the “Eatanswill Independence.”

**Stills and Treacle.**

“**P**OLICE Stop Stills by Taking the Treacle,” runs a recent headline of a case reporting the use of treacle in making illicit spirits. Producers reverse the process, often taking stills by stopping at the treacle moment.

**American as She is Writ.**

**A**MERICAN spelling in sub-titles must be a source of perplexity to children—and even to many of their elders—reading them. I am reminded by the spelling of “claw,” which I saw in a sub-title last week, of an experience in a provincial kinema, when during the showing of a sub-title in which “through” was spelt “thru” a child in front hoarsely whispered to an adult: I knew Miss — was wrong; she always spells it with a “g” and an “h” in it somewhere. Possibly the child had been “thru” it.

**Roping in the Editors.**

**H**OW to get the correct atmosphere into a newspaper office scene was the burning question that came up before Douglas Fairbanks when his new Allied Artists’ feature, “The Nut,” was being filmed. Those who possess any idea of what a modern newspaper office is know just what a hurly-burly affair it is. Many competent actors were tried who did the parts fairly well, but that fastidious demeanour ever present in journalists was lacking. Try as they might, it seemed that the atmosphere of a typical newspaper office was amiss. Doug. was in a quandary. It so happened that Kenneth Davanport, author of “The Nut,” and William Parker, its adapter, were looking on. Both were previously in the journalistic line. Fairbanks promptly suggested they take the rôles of managing and news editors respectively for the office scene. They jumped at the opportunity, and after applying the necessary grease paint and rolling up their shirt sleeves they very effectively portrayed their respective parts.

**CONSISTENCY!!**

---

“**Cocaine,**” a story of the **Drug Traffic—harmlessly innocuous—BANNED** by the **Censor.**

“**Traffic in Drugs,**” another story of the **Drug Traffic,** **PASSED** by the **Censor.**

*Tatler*

# IS THERE ANY CAMOUFLAGE?

## Goldwyn's Release German Photoplays and do not disguise them.

**A** FEW weeks ago the FILM RENTER AND MOVING PICTURE NEWS was the first British trade journal to announce that several of the big German photoplays would be released in this country by Goldwyn, Limited. This week, as will be seen by a reference elsewhere in our pages, Goldwyn announce that they will shortly be showing four big German supers, namely, "Doctor Caligari," "Sunurun," "Destiny," and "Othello."

### NO ATTEMPT AT CAMOUFLAGE.

Coming as this announcement does from a house with the reputation of Goldwyn, it was only natural to expect that there would not be the slightest camouflage or any attempt whatever to put these productions over as anything but German films. Everybody knows that these pictures are German, and they will stand or fall entirely on their merits. So far, so good. We congratulate Goldwyn's on their enterprise in presenting what are acknowledged to be great photoplays.

### AN ILLOGICAL ARGUMENT.

There is, however, a suggestion being made in certain quarters of bailers in underworld films who are exploiting German productions, camouflaged as Continental pictures, and instances have been given in so-called support of these statements whereby it is alleged that Messrs. Walturdaw and Renters, Limited, have each exploited German photoplays without stating their country of origin. Where is the logic in the argument that all Continental films should clearly state in the bill their country of origin? Does every American picture bear an announcement that it was produced by an American corporation? We do not remember to have seen every French and Italian production so labelled. We hold no brief for German films, but it strikes us as somewhat illogical that every production emanating from Germany or Austria must of necessity be publicly announced as a German photoplay.

### DO THE PUBLIC CARE?

Do the public care? The only question that interests the kinemagoer is whether or not a picture gives them entertainment value for their money. A German picture has been shown for months on the screens of this country entitled, "The Four Dare Devils." This was produced in Germany by Otto Schmidt, and was known as "Die Vier Teufeln." This is a German photoplay. It has been put out by one of the most reputable firms in the trade and has been thoroughly enjoyed by the public. Why, then, all this shrieking that films should bear a mark

indicating their country of origin? If you purchase a knife or any other article, the shopkeeper does not at once tell you it was made in Germany, neither does a firm which has purchased a large quantity of paper on which to print its journals make a similar announcement. It is no business of his or theirs to do so. The same thing applies to films. Walturdaw have put out "The Heart of an Acrobat," featuring an Italian artiste. No attempt was made by them to foist this film on the exhibitor as an Italian production. All that matters was the film was thoroughly enjoyed, is being well booked, and will certainly please the public when it is released.

### A BOOMERANG.

To argue that because a film is German the exhibitor should of necessity have the opportunity of booking it at a much lower price than an English, American, or Italian picture is utterly absurd and economically unsound. If German pictures are going to be rented at ridiculous figures in this country, then one thing is obviously certain, we shall see a flood of these productions in Great Britain to the exclusion of English, American, French and other pictures. Such a suggestion, if adopted, would react as a boomerang and would undoubtedly prove detrimental to the interests of every firm handling the films of other countries on this market. It could only have emanated from a person with no knowledge of commercial matters.

### ON THEIR MERITS.

The exhibitor is the best judge of the entertainment value of any film, and we are certain that all the arguments in the world would not induce him to pay one penny piece more than it is worth for any film, be it English, American, French, or German. The only question he has to concern himself with is, is a picture good entertainment? He is prepared to pay accordingly. The public must decide. We cannot imagine any reputable concern in the film industry instructing its traveller to book these pictures as anything but what they are. But to come out with flaring announcements that this or that is a German picture is only asking for unnecessary trouble. Good and bad German pictures alike will be judged on their merits by the Press and by the exhibitor, and there is little chance of any film which is likely to prove detrimental to the industry being shown in this country. It is most unwise, therefore, to attempt to create prejudice in the minds of either the exhibitor or the public. German films are German films, and nothing can alter them. It is for the public to say whether they want to see them or not.

# MATTERS THAT NEED ATTENTION

## In the New Form of Contract now being discussed by the Special Committee, and Old-standing Grievances that must be removed.

**T**HE subject of the Standard Contract is once more arousing considerable attention among exhibitors, and during the past week the matter has been discussed with more or less fullness by the members of several of the branches of the C.E.A. Whether the renting side of the business is likely to show as much interest as their customers on the present occasion is an open question. So much time was devoted to the matter when the present form of Contract was under discussion, and so little real value emerged from the joint negotiations between the K.R.S. and the C.E.A., that the former is hardly likely to approach the subject on the present occasion with the same amount of interest and enthusiasm.

### POINTS FOR CONSIDERATION.

As we pointed out at the time when we subjected the present Contract to a critical analysis there are various points which, in justice to both exhibitor and renter, require special consideration—and revision—now that the subject is once more *sub judice*. There is nothing like trying out a formula in order to test its value and practicability, and we are bound to admit that in the trying-out process which has occurred since the present Contract was agreed to by both sides of the trade, it has disclosed a number of weaknesses which could with advantage be remedied. The C.E.A. has already appointed a special committee to consider the question, which consists of Alderman Trounson, President of the Association, together with Councillor G. F. McDonald and Messrs. F. E. Adams, W. N. Blake and a representative of the Scottish Branch yet to be nominated. The various branches of the Association are already considering the question of the new Contract in detail, and it will be the duty of the special committee mentioned above to consider the recommendations of the branches, and to formulate suggestions for its revision.

### RIGHTS OF THE FIRST-RUN MAN.

When the matter comes up for review by the General Council of the C.E.A., who will, we presume, again act in conjunction with the K.R.S., we would urge upon both bodies the advisability of including a clause in the new form of Contract which makes it quite clear that no exhibitor who has booked a second or subsequent run of a picture has the right to advertise it in advance. The rights of the showman who has booked the first run of a film should be fully safeguarded, and a possibility of a recurrence of certain regrettable incidents which occurred last year in various parts of the country must be eliminated. It is not fair that a man who has paid a special price for a big attraction should find his opposition, who has secured second or subsequent run, announcing it on the screen, or in his program, or newspaper advertisements prior to the first run taking place.

### AN UNJUSTIFIABLE DEMAND.

There are other revisions of equal importance that require to be made. Whilst we are quite in agreement with the demand of exhibitors that the length of run should be clearly stated in all contracts for second and subsequent bookings, we are opposed to the suggestion by certain showmen that all runs should be confined to three days. Such a demand is unjustifiable and unreasonable, for the length of run of any picture is governed by its drawing power. We, however, realise that it is unfair to exhibitors who have secured second and subsequent runs that they should be kept in the dark as to the length of the first-run booking, which would, were the picture booked for a fortnight in a city like Manchester or Liverpool, materially affect its value to those desirous of exploiting it subsequently.

### A CONTRACT IN TRIPLICATE.

With regard to the suggestion that a clause should be included referring to the making of the contract, we are inclined to take the view of the exhibitor that this should be done in triplicate, so that he may retain a true copy of the document he has signed pending the receipt of his confirmation. There can be no legitimate objection to this request, for in the natural order of things contracts are subject to head office inspection, and if either price or dates are unsatisfactory, or impossible of arrangement, the contract would naturally be rescinded by mutual consent. Such an arrangement would, we feel sure, result in a clearer and more satisfactory understanding between renter and exhibitor, and would at the same time make for smoother working all round. The committee should bear this fact in mind when considering the matter.

### AN OLD-STANDING GRIEVANCE.

Another old-standing grievance to which the negotiating parties would do well to devote attention is that of the question of carriage, which, in our experience, is one of the most fruitful causes of dispute between the two branches of the trade. Surely the ingenuity of the joint committee entrusted with the revision of the Contract should be equal to devising a method that would once and for all settle this question. On the occasion of the production of the present form of Contract it was hoped that much travail had brought forth a document that would prove satisfactory to all branches of the trade. But we are afraid that the man who thinks it is within the bounds of possibility to produce a document that will prove equally acceptable to renter and exhibitor, either now or in the future, is an incurable optimist. The best that can be hoped for is a Contract that will make working between the two branches of the trade smoother, and one that will reduce the cause of possible friction to a minimum. If the new form, now under discussion, should approach anywhere near this desideratum, it will be welcomed on all hands.

# LASKY TALKS OF INTERNATIONAL PRODUCTION,

Outlines his plans for immediate future, and engages several British Artistes.



JESSE L. LASKY.

**J**ESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, who has well earned a holiday, is in this country at the moment of writing on a brief visit which will enable him to take a temporary rest from the labours of film production. His stay, however, will be a short one, for by the time these lines are in print

he will already have left for the Continent.

## A BIG PROGRAM.

In the course of an interesting chat with a representative of the FILM RENTER on Monday evening, Mr. Lasky informed us that before leaving America he had completed the entire Paramount program for the next six months. The amount of work which this must have entailed can be gathered from the fact that the program consists of no less than 41 pictures. A number of these have already been produced, but many have still to be put into production. When Mr. Lasky leaves for the Continent he will spend five weeks in visiting France, Germany, Italy and Spain. In the latter country he will screen a copy of the recently completed Paramount film version of "Blood and Sand," to Ibanez, the well-known Spanish novelist, upon whose work the scenario of the picture is based.

Mr. Lasky is visiting Germany with a view to studying at first hand their present methods of picture production, and he assured us that he has no intention at the present time of setting up a producing plant in that country. He is merely going there to study German methods in order to see whether there is anything he can learn from them.

## SCENARIOS BY FAMOUS BRITISH WRITERS.

During his four or five days' stay in this country Jesse L. Lasky will have an exceptionally busy time for he is hoping to discuss arrangements for the writing of a number of special scenarios for the screen by such well-known novelists as Sir J. M. Barrie, Edward Knoblock, and Arnold Bennett. He is very hopeful that he will be able to obtain from these writers the material for several striking pictures to be produced in the near future, and during his Continental tour will, in the company of Mr. Gilbert Miller, of the St. James's Theatre, meet a number of well-known French, Italian and Spanish writers with the same object.

Asked as to the future of the Islington producing plant, Mr. Lasky said that although it is not probable it will be reopened this summer, the plant has now been brought up to the American technical standard, and it is the intention to utilise the

organisation whenever a British story calls for a British background. In this case an American producer will be sent over, together with a number of stars, and the remainder of the cast will be engaged in this country. This, however, Mr. Lasky made quite clear is only a temporary measure, and doubtless in due course the Islington studios will once more get busy.

## THINGS IMPROVING IN AMERICA.

"Things are already beginning to show distinct signs of improving in the American film trade," said Mr. Lasky, in reply to a question, "and by the early autumn the position should be almost normal again. It is generally recognised now in America that what the public wants is bigger and better pictures. My company was the first to recognise this fact, and my present trip is largely in furtherance of that idea, for by enlisting the services of writers of many countries of great international repute, we are laying the foundation for those bigger and better pictures for which we, as a company, are always striving.

"The chief difficulty to-day is to find the right kind of story. There are plenty of writers with plenty of ideas, but the chief stumbling-block to their success is lack of technical knowledge.

## REFERS TO "FILM RENTER" ARTICLE.

"I am in complete agreement with all that was said on the subject in the excellent article on 'The International Production' which appeared in last week's FILM RENTER. You hit the right nail on the head. The only possible chance of success to-day in picture production is to produce internationally. We are all, no matter whether it be America, yourselves or any other European country, forced to do so for economic reasons. The day when a picture could be produced for a few thousand pounds and exploited at small profit in the country of its origin, is for ever past. What you tell me about the experiment now being made by a French, Italian, English combination to make pictures for the world markets interests me immensely, for it is on the right lines. The Famous Players-Lasky have always endeavoured to produce pictures that would prove acceptable throughout the world, and I think that the measure of success we have achieved proves we have been working on the right lines. As I have already indicated, we are now about to break somewhat new ground in much the same direction as the combination of which you have spoken, for we are going to send over American producers and artistes to play in appropriate surroundings, in the scenes that may be called for in the pictures by British authors, which I am hoping to arrange during my present visit.

## BRITISH FILM ARTISTES FOR AMERICA.

"It may interest you to know that a number of the artistes who appeared in our British-made pictures have scored so pronounced a success when the film came to be screened in America that I am hoping to sign contracts with several of them during my stay, and by this arrangement they will become members of one or other of our stock companies. By this you will see that our producing activities in this country are already about to bear fruit in an altogether unexpected direction. When we send over our American producer and stars in the near future to make pictures from the scripts which your writers I hope will be able to provide me, other English artistes will have a similar opportunity of showing what they can do. We always have openings for people of real ability."

# ADAMS WRITES TO THE ALDERMAN ABOUT IT!

## Declares that the closing of the C.E.A. Publicity Department is a gross error, and suggests that the Question be re-opened.

*F. E. Adams has addressed the following letter to Alderman Trounson, president of the C.E.A., on the subject of the recent decision of the General Council to close down the Publicity Department, in which he points out the importance to the trade of an organisation for dealing with hostile attacks in the lay Press.*

**D**EAR ALDERMAN TROUNSON,—I was positively staggered when the delegates at the last General Council meeting decided to shortly close down the very important Publicity Department which was opened only some few months ago for the purpose of answering the innumerable unfair attacks made upon our trade from time to time in all sections of the lay Press, and even in the technical, professional, and religious journals. Such a decision, in my opinion, is equivalent to a kinema theatre proprietor, finding it necessary to slightly reduce expenses, deciding either to close his pay-box or his operating-box.

As I stated at the Council meeting, I think the matter was entirely out of order seeing it was not on the agenda, and surely such an important subject ought not to be decided upon unless delegates have had full notice that it would be discussed? As a matter of fact, the more I think the matter over the more am I astounded at the decision. With me it is not a question of Mr. Powell or of any other particular person doing the work, for if I thought Mr. Powell was incompetent I should be the first to suggest that he be replaced; but to stop this wonderful work just now, at a time when we are being attacked on every hand, is surely "a penny wise and pound foolish" action.

### Unfriendly Press Criticism.

I do not know whether you receive Press cuttings, but I do, and I find the average at least 80 per day, and fully half of them are of an unfriendly nature, and many of them are really deliberate attempts to injure the kinema theatre business. Hardly a week passes without someone in some part of the country or some section of the Press inaugurating an agitation on one or more phases of the industry. In every batch of cuttings there are attacks on Sunday opening; attacks on the trade for showing some imaginery bad film; there is a persistent cry for better and more rigid censorship. From every part I get cuttings relating to some resolution being passed in favour of stopping children attending the kinema, or suggesting laws forcing us to put on special programs for children. Then the eye-strain is constantly cropping up in medical journals and such like.

### A Gross Error.

In addition to all the above there are numbers of inspired paragraphs appearing in connection with the Entertainments Tax, and our point of view must needs be driven home, at any rate, until the next Budget; and a whole mass of minor attacks and regulations which seem to be ever with us—some of which threaten our very livelihood.

To put an end to our Publicity Department, which continually, persistently, and satisfactorily deals with these matters, at a time like the present I am sure, my dear Alderman, is a gross error. Any parson, any crank, who chooses to write to the papers complaining about the kinema seems to have no difficulty

in getting all the space he requires. Can we, as a trade, afford to let these attacks go on day by day accumulating, growing in force, growing in strength, accomplishing the insidious desires of their creators, without any definite, able, and constant effort on our part to keep knocking them down, killing them as they appear? Even as it is the lay Press is not really very friendly to us, and if we cease to make any systematic attempt to deal with this constant flood of attacks and charges, what will be the result? For instance, allow one false charge to grow, and grow unanswered and unrefuted, and its far-reaching effect cannot be estimated, whereas a Publicity Department—ever on the alert, and ever dealing with these matters—costs our Association something less than 7s. 6d. per theatre per annum.

### A Whole-Time Job.

It was suggested at the Council meeting that the secretary, assistant secretary, or branch secretaries might deal with this all-important matter. In the first place, my own opinion is that only those with special literary ability and a complete knowledge of the kinema trade in all its intricacies is capable of dealing with so important a subject. Furthermore, seeing I myself have received during the past four months no less than 5,000 cuttings, of which a large percentage are antagonistic to our business, I cannot imagine an over-worked secretary or assistant secretary, or an unpaid branch secretary dealing with these day by day in a way in which they should be dealt with. Again, one needs a special journalistic flair to be able to deal satisfactorily with controversial matters of this description.

I do trust the matter may be reopened and rediscussed, and therefore hope you will agree with me that the decision was out of order, and if it must be reopened then should we not have it on the agenda at an early date? I very much regret writing you at such length, but I look upon the matter as all important.



# THE C.E.A., K.T.A.C. AND THE C.P.M.A.

## Misleading and Mischievous Statements concerning refusal of the Trade Representatives to join the Deputation to the Chancellor of the Exchequer—Trenchant reasons why we held aloof.

(By F. E. ADAMS, Chairman Kinema Tax Abolition Committee.)

MY attention has been drawn to a report of the C.P.M.A. meeting, recently held in Manchester, when Mr. Reginald Yorke expressed the opinion that had the C.E.A. been represented on the joint deputation to the Chancellor of the Exchequer the whole matter would have been disposed of; and this view was apparently supported by Captain J. B. Row and Mr. Herbert Hartley.

I should like, first of all, to ask these gentlemen if they can give any tangible proof that had the C.E.A. been represented at that deputation the Chancellor of the Exchequer would have acceded to any single one of our requests. To make a statement that had the C.E.A. been represented the matter would have been disposed of, in my opinion, is correct, for I think it would have been disposed—but disposed of by giving us nothing. Accordingly, it seems to me most unfair that obscure statements of this description should be made and widely published which—although I will not describe them as being untrue—I must certainly point out are both misleading and mischievous, and have no foundation in fact, for they infer that if only the C.E.A. had been represented everything would have been satisfactorily settled, whereas every member of the deputation which waited on the Chancellor of the Exchequer is fully aware that the Chancellor clearly and definitely stated that he had no intention of making any concessions which would mean losing him any revenue from the Entertainments Tax.

### The Facts of the Case.

The actual facts are that the representatives of the C.E.A. considered they were entitled, as in previous years, to be received as a separate deputation, for the simple reason that the kinema theatre proprietors' troubles as regards the tax practically end where the West End theatre managers commence. In other words, the C.E.A. would, in this one year, be perfectly satisfied if the Chancellor would agree to only charge them the same percentage on their turnover as he now charges the West End theatre managers. How, under these circumstances, was it possible for a deputation of the C.E.A. to attend before the Chancellor with a deputation of West End theatre managers, seeing they have already got practically everything we should now be asking for?

### The Only Equitable Method.

Furthermore, it is well known that the C.E.A. are out-and-out abolitionists, for they not only object in principle to a tax on gross receipts, but they see no reason why the entertainment trade should be specially selected for a luxury tax. Pending the abolition of the Entertainments Tax the C.E.A. feel that the only equitable method would be a flat rate, whereas theatre proprietors are bitterly opposed to a flat rate, their contention being that on the lower price seats the kinema proprietor probably pays the tax, but on the higher price theatre seat it is more easily passed on to the public. Accordingly, they point out that a flat rate tax would ultimately throw the burden of paying the tax on to themselves.

### Abolition of the Tax to be Urged.

The Chancellor's invitation to the representatives of the C.E.A. to attend before him, together with the joint committee, received the most careful consideration, not only by the Kinema Tax Abolition Committee, but of the 18 representatives of the C.E.A. and the 18 representatives of the renters, manufacturers, and trade journals. The case was placed before these gentlemen in very great detail the day prior to the deputation waiting upon the Chancellor, and a unanimous resolution was passed that the C.E.A. should not join that deputation. I may add that the Kinema Tax Abolition Committee had a very long interview with Mr. Walter Payne early on the same day, and also discussed the matter fully and freely with those Members of Parliament who are supporting our cause.

As a proof that the decision of the C.E.A. was correct I may add that the Chancellor has since invited us to meet him as a separate deputation when we hope—without being fettered with other branches of the industry—to be able to convince him that it is urgently necessary that the Entertainments Tax on the lower price seats should be immediately reduced or placed on a flat rate basis. At the same time we intend to urge that not later than next year the Entertainments Tax should be abolished.



# AL. CHRISTIE TALKS ABOUT THE MAKING OF FUN FILMS.

## Great American Producer who uses the A.B.C. Language of Comedy.



AL. CHRISTIE.

something more than a mere bookkeeper—he should try to bring something into the tired worker's life, some relaxation, amusement and knowledge.

### Christie's Fight for Fame.

Christie thinks-producers of comedy should get medals—they get precious little in the way of thanks or money. For 12 years he has been fighting an uphill battle—12 years ago he started to produce farce comedies, believing in farce as the best comedy entertainment in the world. Gradually he is winning his way. Every year all the money earned goes back into the pictures for the next year, and, consequently, each year the product gets better and is moving in advance of exhibitor opinion—as it should be.

### Hit and Miss.

"The difficulties of comedy are enormous," says Christie. "There isn't the difference of the thickness of a piece of note-paper between hitting and missing. We turn 10,000 feet for a two-reeler—the 8,000 waste is allowed for bits that misfire. Anticipation is the greatest form of comedy—it really creates more amusement than the actual realisation. We have this in mind when we are producing. As a rule we take a dramatic subject as our basis for a comedy picture, but it requires delicate handling. Drama is easily turned into comedy, but carry it a step too far and it becomes tragedy. And we draw our drama from life.

### Farce-Comedy v. Slapstick.

"Ever since the beginning our farce comedies have had to face the competition of 'slapstick.' Slapstick directors were created by motion pictures. Farce is the stage comedy product,

and when I came into the motion picture business I brought stage technique into comedy production and have consistently kept to it. As regards helping to brighten people's lives, it is easy to produce a sentimental picture to make a tired, nerve-racked, after-dinner audience cry, but it isn't so easy to make it laugh. Comedies ought to be seen in the morning, when everybody is bright, then our work would be far easier. Critics rarely appreciate a comedy they see in a private projection room. I haven't the nerve to see a comedy of my own in such circumstances. You can't judge a comedy except as a member of the audience in a theatre.

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### The A.B.C. Language of Comedy.

"My aim," said Al, "has always been to put film comedy on a more respectable basis and amuse not merely America, but the whole world. Many American dramatic directors only produce for Broadway, but we cut out local puns and such like and try to produce something which can be understood in England, Japan and India as well as in America. I have been told of niggers in Calcutta laughing wholeheartedly at our pictures, and in Japan we have been told they are called 'the pictures of happiness and merriment.' We use the A.B.C. language of comedy.

### Comedies to be Made in London.

"As regards this trip, it is my first visit to London, and it certainly has a charm that puts it streets ahead of New York. I'm taking a two months' holiday—the longest in 12 years. A year ago I took six weeks—the first holiday in five years. At the same time, I'm travelling to get new ideas from the new things I see around me. For instance, what a comedy you could get from the idea of a young American honeymoon couple arriving in London and getting separated on the bus routes. It's the easiest city in the world to get lost in. I shall certainly use the idea for a comedy to be made here. I calculate that I shall have to do three pictures here to make the trip pay—but they won't have to be purely English pictures, they'll have to appeal to the whole world.

"I am planning to do three pictures a year in England, and I am looking over some of your studios on this trip. When I come I shall bring about four stars, an assistant and a cameraman, the remainder of the people and other technical and camera assistance I shall get here. The first three pictures will be part of the year's program I shall start when I get back.

"This year we have produced 24 Two-Reel Comedies; next year we shall only produce 20, that is, five pictures each director. This will give them six weeks for a picture and time to think a bit between each.

"As regards distribution of Christie Specials, you of course know that we have arranged with the Gaumont Company to continue to market our films here. Other companies have made big efforts to buy our output, but our relations with the Gaumont Company, who have handled the Christie Comedies from the commencement, have always been so cordial and their standing in the trade is so high, that we preferred to ask them to keep right on with the distribution of our new, big pictures."

# CHILD'S WONDERFUL ACTING IN STRONG PLAY.

**Moss Empires' Picture which features a juvenile genius.**

"The Child Thou Gavest Me"—a play in which there is not a false note. Good Settings and Competent Acting as well as unusual denouement should ensure a striking success.

"**T**HAT KID'S GREAT!" an enthusiastic ejaculation heard outside the New Oxford Theatre after the trade-showing of "The Child Thou Gavest Me," by Moss Empires, sums up one of the chief impressions gained by a spectator of what is going to be a most successful play. It

not let her do, declaring that she must go on with this farce until he finds the man, and then he will kill him. Suspicious, he watches each guest as his wife goes among them, and concludes from the behaviour of his friend, Tom Marshall, that he is the man.



SCENE FROM "THE CHILD THOU GAVEST ME."

does not rest, however, upon the wonderful acting of tiny Richard Headrick solely, large as its contribution is to the result. The play itself has not a false note in it, and a well-chosen cast and thoroughly knit, and beautiful scenes keep interest not merely alive but eager throughout.

## THE WEDDING EVE.

A June day, June weather, and a June bride open the picture, but as there are showers in June, so the bride on the eve of her marriage is seen with the morrow's finery before her convulsed in sobs, which she is obliged to dispel with bursts of sunshine as friends arrive. The reason of her unhappiness is that the man she is to marry is ignorant of the fact that a child has been born to her, but which, so she believes, is dead. Her mother refuses to allow her to confess, and the ceremony proceeds. Meanwhile, in the slum quarter of the city, a woman, dangerously ill and having to be taken to the hospital, asks that the bride's mother be communicated with, and the chubby, curly boy enters the story. He is none other than the child of Norma Huntley, and, having obtained a newspaper illustration of his mother, he is seen absorbing every detail. Eventually, he is sent off to the residence of Norma, and arrives while the wedding is taking place, subsequently surprising her by appearing to her in her room.

His appearance precipitates a scene. The husband enters, and demands, upon seeing the child, to be told who is responsible for its paternity. Norma refuses, and, in her distraughtness, declares she will tell the guests of the fact that she has married with a lie upon her lips. This the husband will

## A RASH CONCLUSION.

Accordingly, the car in which they were to go away is sent off empty, and the couple go with the child to their country home to a miserable honeymoon, the only bright spot being the innocent playfulness of the child. To the house Tom is invited, to be watched closely by Edward Berkley. A thunderstorm in the night awakens the child and the noise he makes brings Tom and Norma to his comfort. The husband hears their conversation, and, concluding the worst, rushes to the landing, and, firing his revolver, seriously wounds his friend. He then realises he was wrong, and "flash-backs" show Norma's story being told. A hospital at the outbreak of war—an enemy patient—the order for retreat—and Norma recovering consciousness with the German soldier standing over her. Then the truth bursts upon Edward, and he realises that he himself is the man he had sworn to kill. He explains that although an American, he has been forced to join the German army as an inhabitant of Alsace, and, that crazed with drink, he was the soldier admitted to hospital. Taking his revolver he goes to the top of the house, but the entrance of the child stays his hand, and the husband and wife, all difficulties removed, are one in the love for each other and the little one.

## PLOT AND CHARACTERS.

The play has a most unexpected ending, as the audience has been led throughout to the idea that Tom is the man sought. The plot is so skilfully handled, however, that the explanation does not appear in any way forced. Barbara Castleton, as Norma, had just the appearance one would expect after the sobering and saddening experience she had undergone. Her sobs were natural, and her love for the little one well expressed. The husband and Tom, his friend, do well, but as remarked before it is the child who carries off premier honours.

For a child of four years, his performance is remarkable. The natural way (to instance a very small thing) in which, after having witnessed boys playing dice in the street below, he does the same with lumps of sugar, is most charming, but what will compel enthusiasm is his behaviour at the really impressive wedding ceremony. Throughout this scene, while the clergy, bridesmaids, bride, and relatives march in procession up the centre he stands a most interested figure, hat in hand, behind a pillar, never stirring or turning to left or right. Again, the childish attempt to break down the moroseness of his father by winning smiles is never overdone, while his games with the dog and his swimming ability appeal yet more. Indeed, every scene into which he enters he embellishes.

There is no questioning the merit of this play from all points of view. It marches steadily forward to the really strong situation which is the climax. It is a picture that will attract wherever shown.



# PATHE PROGRAM OF POPULAR PICTURES.

**A Striking Fifteen Episode Animal Serial—A Modern Drama in Pathecolour—A Great Ince Film—Fashions in colours, and innumerable Advertising Novelties for Exploitation Purposes.**

**M**ESSRS. PATHE FRERES make a series of most interesting announcements this week in regard to their program of future attractions. In addition to the six Selznick pictures they are already handling, four of which have been trade shown, it is just on the cards that Pathé's will handle a number of other and even bigger Selznick pictures in the future.

### A GREAT ANIMAL SERIAL.

Just now they are concentrating upon the publicity in connection with their latest serial, "The Jungle Goddess," the third of the big Selig animal pictures, in 15 episodes, which was produced by Colonel Selig himself. For the purpose of this picture no less than 450,000 feet of negative was taken, and in the production there are over 1,000 supers employed, and no less than 700 wild beasts. "The Jungle Goddess" is said to contain a superabundance of thrills, and in one of its most striking scenes there is a fight between two leopards in mid-air, an incident the like of which has never before been attempted.

### MODERN DRAMA IN PATHECOLOUR.

Messrs. Pathé Frères, who are always alive to the demands of the public for novelty, have recently completed arrangements

for the production of a modern play in Pathécolour. This, on the face of it, is a daring experiment, and one which should strongly appeal to the average exhibitor, for we believe we are right in saying that this is the first occasion on which a modern picture has been done by this most effective and highly artistic colour process. Pathé's have been showing coloured pictures for many years past, but invariably they were costume subjects, whereas the play they now have in view is one dealing entirely with modern life. We believe that this film will be available for fairly early release.

Another picture of outstanding attraction which Messrs. Pathé Frères will shortly be showing to the trade is "Hail, the Woman," a Thomas Ince picture, which is described as "an epoch-making reply to the public demand for bigger and better pictures." Described as a great picture it stars Theodoré Roberts, Florence Vidore, Madge Bellamy, Tully Marshall, Lloyd Hughes, and Vernon Dent.

### FASHIONS IN COLOURS.

Recognising the demand there is at the present time for high-grade short stuff, Messrs. Pathé Frères have made  
*(Continued on next page.)*



# THE EMPIRE'S GREATEST AMBASSADOR.

## A Wonderful Record of the Royal Progress through India which should call for use of the "House Full" Boards.

Will prove immensely popular as an entertainment; and is a showman's proposition which lends itself to effective exploitation.

**T**HAT the public loves to see our greatest Ambassador upon the screen was amply proved by the immense audience which gathered at the Marble Arch Pavilion last week to view the official film of the Prince's recent tour through India and Burma, which is being handled by the Stoll Film Co. The seating capacity of this big picture house was taxed to the utmost, and the general interest of the film aroused a quite unusual amount of enthusiasm among the trade show audience.

### A WONDERFUL PICTORIAL RECORD.

In the first place it should be said that this film is by far the most interesting pictorial record of a Royal tour yet submitted to the public. It is so packed full of incident and interest that those whose task it was to cut and assemble it for public exhibition must have experienced a real difficulty in reducing its length to anything like reasonable proportions. In view of the unusual amount of interest shown in the Prince's movements during his stay in India it was ultimately decided to only cut the picture where necessary, with the result that as it now stands it forms one of the most complete records of a journey of this character. It is to be released immediately by the Stoll Co., in six two-reel parts, and we make no doubt that exhibitors who recognise the entertainment value of a picture of this kind will hasten to secure the exhibition rights of it for their own particular territory.

### INTERESTING SNAPS AT CLOSE RANGE.

Entitled "With H.R.H. the Prince of Wales through India and Burma" this is a film that lends itself admirably to special exploitation, and we believe that if handled in the right way, and the interest of the local Press be enlisted, that exhibitors will do exceedingly good business with this most interesting and entertaining film. Unlike many similar subjects professing to

show the activities of the Prince at close range this film actually shows our youthful Ambassador at close range, and frequently in the most intimate fashion. This is just what the public loves, and, although we could have done with a good many more of these close-up pictures, there are a sufficient number of them scattered throughout to make the film one of entrancing interest on this account.

### A VERSATILE ACTOR.

One thing that strikes the onlooker more strongly than anything else about the picture is the extraordinary number of times the Prince has to change his uniform. We endeavoured to make a count of the various changes of dress which H.R.H. had to make in order to play the central part in the multiplicity of official engagements arranged for him. Before the end of the first reel we gave up the task in despair. If ever any question arose as to who is the most versatile actor to-day in the British Empire this film most conclusively proves that it is H.R.H. the Prince of Wales. Every part he is called upon to fill he fills with grace and diplomacy, and this film is the finest tribute to his powers as one of the greatest ambassadors in the British Empire.

### A "HOUSE-FULL" PROPOSITION.

As a picture it will prove immensely popular; as entertainment it holds and sustains the interest from first to last by reason of the variety of scenes to which we are introduced; and as a showman's proposition it is just the ideal picture for special exploitation at this particular juncture when the exhibitor experiences a difficulty in arranging a program that will ensure full houses. This remarkable picture of the Prince's activities during the past five months should call for use of the "House-Full" boards at every performance.

*(Continued from previous page.)*

arrangements to issue a special Fashion Supplement of "Eve's Film Review." Printed in Pathécolour and dealing with present summer fashions, this feature should make a strong appeal to exhibitors on the look-out for attractive subjects in order to draw the ladies into the picture theatre during the present spell of hot weather.

### ADVERTISING NOVELTIES.

The handling of these subjects has naturally imposed a strain upon the firm's publicity department, and Mr. Rogers and his staff have been working early and late recently on special exploitation stunts. Among these it is interesting to mention that arrangements have been made with a well-known firm for the purpose of putting out biscuits in order to advertise Jackie Coogan and "The Jungle Goddess"; a song by Darewski is being published in connection with the exploitation of "My Boy," and the firm of Pain, who specialise in fireworks, are turning out an immense quantity of fire-balloons for the purpose of advertising "The Jungle Goddess." Other novelties

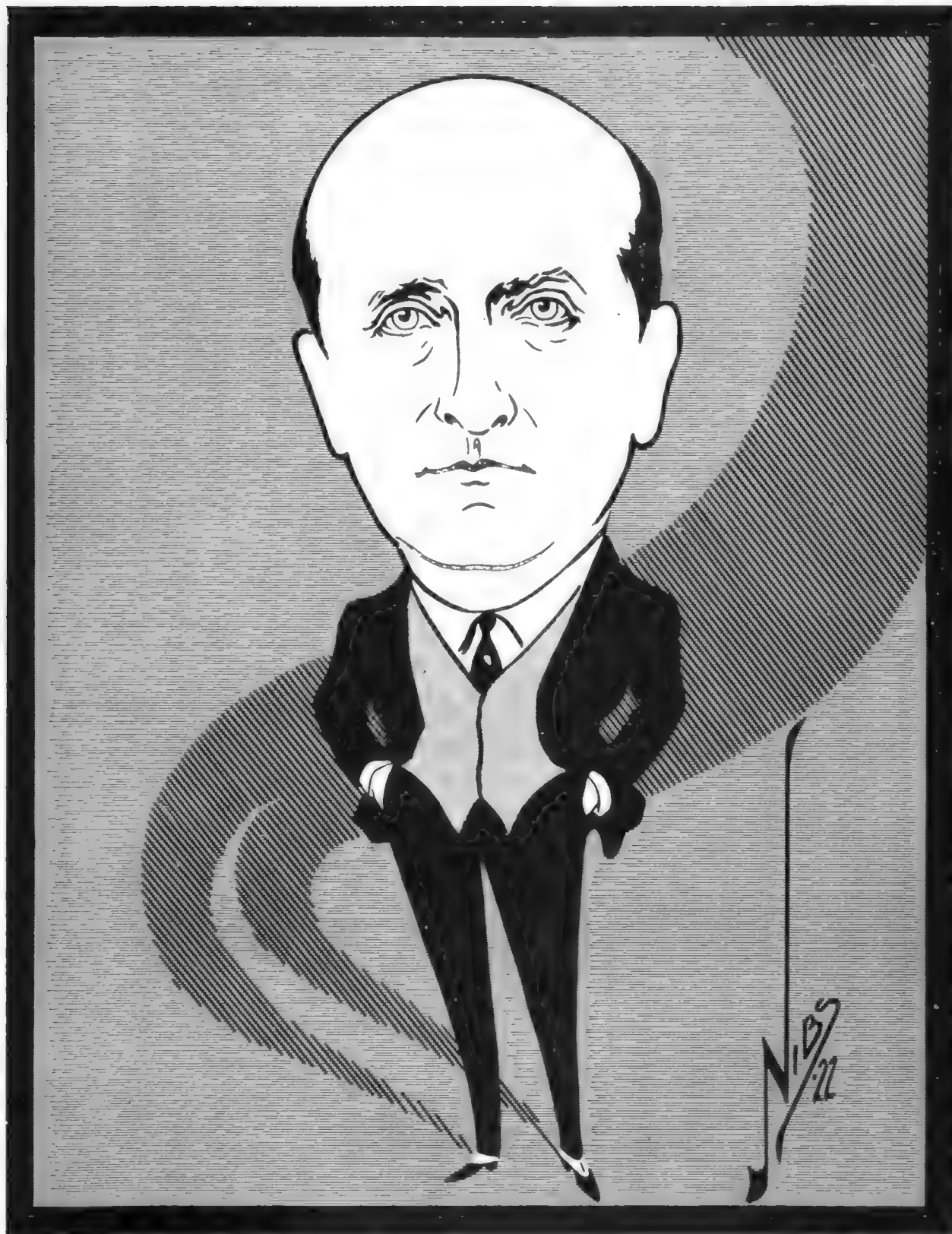
designed for the purpose of helping the exhibitor in his exploitation of Pathé subjects are also under consideration, and showmen desirous of obtaining full details of this interesting and attractive program of novelties should communicate with the firm without delay.

### FAIRBANKS' "MUSKETEERS" INSPIRES EXHIBITORS.

**I**N addition to prologues of "The Three Musketeers," which were used at a good many of the London cinemas last week, some very effective outdoor "stunts" were employed. Mr. D. A. Abrahams, at the Blue Halls, Hammersmith, engaged three ex-cavalrymen, who impersonated "the immortal three," the sight of whom, riding daily and gaily through the streets of Hammersmith, created quite a sensation, while at the Coronation Kinema, Manor Park, lay figures of "The Three Musketeers" engaged in a duel, formed an attractive lobby display.

# FILM TRADE PERSONALITIES.—No. 47.

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COL. H. A. BROWNE,  
*Chairman and Managing Director, the Walturdaw Company.*

# INTERESTING INTERNATIONAL PRODUCTION.

**"Lord Arthur Savile's Crime" a brilliant version of Oscar Wilde's famous story.**

A great English-French picture of so entertaining a character that it should achieve a striking success on release—  
Brilliant acting—Delightful humour.

**T**O apply the term "mock comedy" to anything written by Oscar Wilde is to at once arouse the indignation of the savants. But mock comedy is a description which exactly fits the film version of "Lord Arthur Savile's Crime," which was shown to the London trade last week. This production is of peculiar interest to the trade for a variety of reasons. In the first place it is an Anglo-French picture, partly made in France and partly in this country, and played



SCENE FROM THE FILM.

by a mixed company of artistes which includes Cecil Mannerling, as Lord Arthur Savile; Olive Slone, as Sybil Merton; Andre Nox as the palmist, and Cecil Morton York as the disagreeable Dean.

## AN INTERESTING INTERNATIONAL EXPERIMENT.

As to the complete success of the international experiment which this picture represents there can be no two opinions. As a comedy production, pure and simple, it is one of the best that has recently been shown upon the screen. As a story it is, as we say, what Oscar Wilde no doubt intended it to be, namely, mock comedy, and it has been handled by the producer, Mons. Rene Hervil, in such a way that the very utmost has been got out of the subject, both from the story point of view and as a film play.

The W. and F. Film Service are most heartily to be congratulated that they have secured the U.K. rights of this great picture. Its humour is undeniable; there are times when the clever, one might almost say paradoxical, wit of the sub-titles makes one roar with laughter. To find a British comedy which does this is indeed rare, and we are inclined to attribute this quality quite as much to the mixing of the Anglo-Saxon and Latin temperaments of the artistes as to anything else. The way in which the whole of the actors and actresses work, and the excellent and easy manner in which they obtain their effects is beyond praise.

## THE STORY.

To begin to tell the story of this "spoof" comedy is almost impossible, but the following brief outline of the plot will serve to show the lines on which the action moves: A few days before the date fixed for his marriage to Sybil Merton, Lord Arthur Savile attends Lady Windermere's reception and there meets Podgers, a palmist, whom she is lionising for his reputed prowess in reading the future. Podgers tells him it will be his fate to commit a murder, and Savile becomes obsessed with the idea that he will commit a crime and postpones his wedding, determined that he must do "that" before linking another life with his own. To his aunt, who is always ailing, he gives a poisoned pill, telling her it is the latest cure for indigestion. He then takes a trip abroad, where news reaches him that his aunt is dead and that he has inherited her fortune. He returns to England and arranges to fix the date of his wedding, only to find that his aunt had died a natural death, and that he must commence all over again.

He makes his second attempt upon another relative, the disagreeable Dean of Chechister, but fate is again unkind. The attempt fails, and thoroughly overwrought, Savile returns home, where Sybil awaits him with the information that her father is determined to break off the engagement. He calls on Mr. Merton, but he, being thoroughly annoyed at the repeated postponements, is obdurate. Returning over Lambeth Bridge Savile meets Podgers, who is intoxicated. With a drunken leer Podgers taunts him, "You will kill, my lord! You will be a lord assassin!" Goaded to fury, Savile seizes the taunter and hurls him to the river below. A few days later he reads in his newspaper that the police had traced Rene Coudray, a dangerous criminal, who had escaped from Paris whilst under sentence of death. Coudray had been traced to London, where, under the name of Podgers, he practised as a palmist, and the police were about to effect his arrest when he cheated justice by throwing himself into the Thames: his body having been found in the river near Greenwich. No further delay being necessary, the marriage between Miss Sybil Merton and Lord Arthur Savile is duly solemnised, and Savile never knew whether the palmist had prophesied accurately or not.

## BRILLIANT ACTING.

The outstanding acting success of the play is Andre Nox, as the palmist. This is one of the most effective bits of character work we have seen for a long time. The actor so successfully sinks his individuality, and so completely enters into the spirit of the part that he largely keeps the story moving at a high speed. But Cecil Mannerling and Olive Slone, as hero and heroine, are responsible for much sound work in their own respective rôles, and the photography throughout (particularly the lighting of the interior sets, which we believe were made in Paris), is excellent.

"Lord Arthur Savile's Crime" is unquestionably a film that will achieve a striking success when seen upon the public screen of this country.

# A GREAT NEW BRITISH FILM.

## Wonderful Acting of New Screen Artiste Creates a Sensation.

Herbert Langley, a new find in British Films, gives a masterly portrayal in "The Wonderful Story." A magnificently acted film that is a certain winner.

**A** STRA NATIONAL PRODUCTIONS are responsible for the outstanding success so far in British pictures this year, for in their latest film, "The Wonderful Story," they give us a photoplay which, for acting, story, and production is a masterpiece in every sense of the word. If for nothing else, this film introduces a British screen actor whose portrayal can only be compared to the finest work given by those celebrated exponents of screen acting, the Swedish players.

### A GREAT FIND.

Herbert Langley, who makes his debut in "The Wonderful Story," is the greatest find that British pictures have yet had. How on earth it is that such a splendid actor has not appeared in pictures before is beyond our comprehension, but his portrayal of Robert Martin, a strong, silent man, who is stricken with paralysis, in "The Wonderful Story," is one of the finest performances that any British or American picture has yet given us. Blasé critics who have been viewing film productions daily for years past, were held enthralled by the strength of Mr. Langley's acting. From the moment he enters the picture he dominates the screen, and his wonderful dramatic powers throughout the entire course of this photoplay hold viewers spellbound.

### AN UNUSUAL FILM.

Rarely have I seen such a sensational success scored by an individual actor in the past few years. The film is an unusual one in many respects. The entire cast numbers four people, and when one reflects that the principal character is bedridden throughout three parts of the film, it gives one a slight idea of the dominating personality of a man who, on his first performance, has placed himself in the forefront of screen actors. "The Wonderful Story" is a combination of production by Mr. Graham-Cutts, the talented producer, whom we have had occasion to refer to just recently, and Mr. Herbert Wilcox, who has adapted the scenario of this photoplay. This happy combination has given us a picture which is, in every way, a credit to British film production.

### AN EFFECTIVE STORY.

The story is simple and wonderfully effective. It is essentially an English story, and breathes rustic simplicity throughout. It shows Robert Martin, a son of the soil, a silent, strong man who lives with his brother James in a three-roomed cottage. On the eve of his marriage to Kate Richards, he has a fall, and is stricken with paralysis. The girl, who loves him for his strength, experiences a change of feelings at seeing him bedridden. Eventually, she falls in love and marries the brother. Robert, on the day of their marriage, curses them both, and is a living menace to them with his suppressed anger. In the course of time, a child is born, and in a wonderful scene one sees the reclamation brought about by the touch of a child.

### A GREAT PRODUCTION

Briefly, this is the story of a great production, which literally holds one spellbound by its strength. As I have said before, there are only four people in the cast, yet never was there a more holding picture or one more perfectly acted. One splendidly acted scene, where Robert Martin drags himself from his bed in an endeavour to embrace Kate, is one of the finest pieces of acting ever seen on the screen. Herbert Langley's portrayal of Robert Martin would have been a triumph for a seasoned actor, but for a new comer to the screen it is difficult to find words in which to praise

his wonderful performance. Lillian Hall-Davis, as Kate Richards, is equally as effective.

Graham-Cutts, whose first picture this is, is to be heartily congratulated on giving to British pictures a contribution which it will be very hard to beat. He has given just those deft touches which make this photoplay great. His settings are so simple and yet so effective that it appears as a story of England breathing English air. It is difficult to praise too highly everyone concerned in the making of this picture, but if this is a sample of what Graham-Cutts and Herbert Wilcox are going to give us, then there is a very happy outlook for Astra National Productions. "The Wonderful Story" is a wonderful picture, and the showman who wants to give his public a real British masterpiece can bank with safety upon the drawing power of this superb photoplay.—E.W.F.



HERBERT LANGLEY.

# WHAT LONDON RE



## The Week's Trade

### Royal Viewers of Royal Pictures.

ON Tuesday last Princess Mary and Lord Lascelles paid a visit to the Gaumont private theatre in London, where the film of the wedding presents recently taken was screened for their viewing. In addition to the wedding present film the program included a film of the Prince of Wales in Japan which reached London within a month of being taken, having been rushed across Canada from Vancouver, and thence, of course, by liner. The distinguished visitors were received by Col. Bromhead and Mr. Reginald Bromhead, who subsequently entertained them to tea. The presence of the Princess attracted an immense crowd in Denman Street.

### Attractive Presentation.

An attractive feature at the trade show of "The Wonderful Story" was the presentation of the picture. The screen was fixed in the centre of a picturesque setting depicting rustic life, and, with some fine effects introduced, a very effective presentation resulted. We understand that this was the work of Mr. Graham-Cutts, the well-known showman-producer, who, it will be remembered, gave such an effective setting of the trade show of "The Woman Untamed."

### New Paramount Picture.

Mystery, love, and thrill, in good measure, have their part in the Paramount picture, "The Law and the Woman," which will be trade shown at the New Gallery, Regent Street, on Tuesday next (May 30) at 11 a.m. Betty Compson is the star, and Penryhn Stanlows was the producer. In the rôle of Margaret Rolfe, Miss Compson has an effective emotional part, portraying a courageous and faithful wife who saves her husband from the electric chair by inducing the real criminal, a woman, to confess a murder. Among those in the supporting cast are William T. Carleton, Casson Ferguson, and Cleo Ridgley.



SCENE FROM "THE LAW AND THE WOMAN."

### "Crushing the Drug Traffic."

British Exhibitors Films' two-reel picture, "Crushing the Drug Traffic," which deals with the methods of smuggling drugs into this country, and passing from hand to hand has been passed by the Board of Film Censors, and will be put out for public exhibition within the next fortnight. This two-reel film features Dorothy Fane, the well-known English actress, and James Knight, and, whilst it is intensely interesting, there is, we are assured, nothing in it to offend the most tender susceptibilities. The fact that it has received the Censor's certificate bears this out.

### "Broken Blossoms."

The D. W. Griffith production, "Broken Blossoms," will be available for all kinemas when reissued in September next. The production is remarkable for the exquisite acting of Lillian Gish, whose popularity has been greatly enhanced by her recent work in "Way Down East" and "Orphans of the Storm." Many of the scenes are enacted in the boxing ring.

### F.B.O. New Drama.

Hoot Gibson, the Universal star, who has distinguished himself in two-reel Western dramas, will be seen in "Action," the latest Universal Western drama in five reels, to be trade shown at the F.B.O. private theatre, London, on May 29, at 10 a.m. and 3 p.m., and May 30 at 10 a.m. and 1-30 p.m. "Action," as the title suggests, is a speedy story replete with romance and adventure. Hoot Gibson performs some remarkable riding feats, which should be popular with the public.

### Booming the Fauntleroy Film.

That the Mary Pickford version of "Little Lord Fauntleroy" is drawing big crowds everywhere, is the daily report received from all sections by the Allied Artists. One phase of the "Fauntleroy" showings has been the novelty of the stunts employed in outdoor work by enterprising exhibitors. Several have had a "Little Lord Fauntleroy" dressed in the famous costume velvet, curls, and all parading the streets. One exhibitor at St. Leonard's has sent his "Fauntleroy" out on a pony similar to that seen in the film, while in Manchester and Liverpool Fauntleroy was seen driving through the city in a victoria.

### "The Love Light."

Following the trade showing of "The Love Light," Allied Artists have produced an Exploitation Service Book which should be of great use to exhibitors. It contains, in addition to the usual features, synopsis, Press pars, etc., a good list of suitable music and some reproductions of well-chosen lantern slide pictures. Some attractive blocks of Mary Pickford are included, which should prove of great value.

### A Looming Problem.

One of the problems encountered during the filming of the Gaumont adaptation of Sir J. M. Barrie's popular story, "The Little Minister," was that of finding someone who knew how to operate an old Scotch loom of the vintage of 1830. After a long search, a loom was found in the home of a family of Scotch

# NTERS ARE DOING

## Activities at a Glance.



ancestry, but no actor was to be found who knew anything about running it. He was finally found and consented to play in the picture. And the rattle of that rickety, old loom, so it is reported, was the merriest sound heard in the studio for months.

### Municipal Comedy.

Associated First Nationals' new comedy, "A Woman's Place," featuring Constance Talmadge, is a pleasing romance woven around that most prosaic of subjects, a mayoral election, and is full of diverting situations. Kay Gerson is selected as mayoral candidate because of her good looks and apparent lack of brains. Her instructions not to use her brains are carried out until she finds out her fiancé is the opposition candidate. Then she uses her brains with deadly effect on the female vice.

### France's "Gardens of Sleep."

Special facilities have been granted by the Imperial War Graves Commission to the Topical Budget, with the result that a series of very striking and interesting pictures of the British war graves at Passchendaele, Ypres, Notre Dame de Lorette, and Terlinctum, near Boulogne, have been issued to the public. Major-Gen. Sir Fabian Ware, together with other authorities from the Imperial War Graves Commission, had a private view of these films, and expressed himself as entirely pleased with the pictures and with the manner in which the work was carried out in very difficult circumstances.

### Three Weeks' Leave.

A naval officer, a motor bicycle of very changeable moods, and a small child lying by the wayside are the characters in the opening incident of the highly-amusing film version of Rolf Bennett's novel, "A Bachelor's Baby," a Granger-Davidson production, to be trade shown in June. Malcolm Tod plays the part of the naval officer, the other featured players being Tom Reynolds, Haides Wright, and Constance Worth.

### The Smile Service.

Granger's are dispatching weekly to the exhibitors of the popular "Æsop's Fables" publicity sheets, which should be of great assistance. Each one bears the title, "Sugar-coated Pills of Wisdom," and is compounded on the typewriter, so we read from "Æsop's Film Fables." The "pills" are tersely-worded little epigrams from which an exhibitor can choose those best calculated to tickle the fancy of his own particular public. The "Smile Service," as Granger's call it, should meet with smiles of real approval.

### Producing "Rob Roy."

The big Westminster production of "Rob Roy" is to go forward speedily within the next fortnight. David Hawthorne will play the title rôle. Gladys Jennings Helen McGregor, and Wallace Boscoe the part of Killearn. The remainder of the cast is being fixed and the whole company will go to Scotland at the beginning of June. The builders have been hard at work erecting the various buildings which will be required for the production in Scotland. The castle will be quite an imposing affair, about 90 feet long by over 40 feet high, and 30 to 40 feet deep. This is, of course, considerably larger than the

original Inversnaid Fort, which it is to represent. The enlargement has been decided upon for photographic effect, and so that the buildings shall not be too much dwarfed by the surrounding hills.

### Peggy Hyland Comedy Completed.

If, as Dr. Johnson says, "The great source of pleasure is variety," Miss Peggy Hyland must be enjoying herself in connection with the new series of two-reel light comedies now being made at Catford, or elsewhere, by the Pioneer Film Agency. Author, producer, principal artiste, and cutter, and editor of the film after production—all these important positions is she undertaking, and she tells us that her comprehensive experience of "life behind the screen" in America and England enables her to feel at home in each. "Fixing Father," the initial subject, has now been completed, and will shortly be privately shown to the trade and the Press.

### "If Winter Comes" to be Filmed.

The public will undoubtedly be interested to know that a film version of this year's most popular novel, "If Winter Comes," by A. S. M. Hutchinson, is to be made. Still more interested

## ALLIANCE CONFIDENCE IN LANCASHIRE SHOWMEN.

No Blind Booking on "Bohemian Girl."

We are asked by Alliance Film Corporation, Ltd., to state that they do not recognise, will not confirm, and cannot accept any bookings whatever on "The Bohemian Girl," until after the Picture has been Trade shown in Manchester, at the Gaiety Theatre, June 21st, and Liverpool, at the Futurist, June 23rd.

will they be in the news that, although William Fox, the famous American film magnate, has purchased the rights, all the exterior scenes are to be made in England. William Fox whose name has recently been connected with two of the biggest of film successes in "The Queen of Sheba" and "Over the Hill," will arrive in this country from America on the 29th. So deeply is he interested in the filming of "If Winter Comes" that he himself will confer with Mr. Hutchinson on the scenario, and will make a personal visit to all the locations which he plans to utilise as backgrounds for this production. Mr. Hutchinson's novel is now nearing the million mark.

### "The Lilac Sunbonnet."

A film version of S. R. Crockett's well-known novel, "The Lilac Sunbonnet," a Progress production, is now nearing completion, and will be trade shown in July by Butcher's Film Service, Ltd. To get the correct atmosphere Sidney Morgan, the producer, took his company to Scotland and, so he says, secured some wonderful scenic effects and views taken amid the Highlands. Joan Morgan takes the lead, and she makes a whimsical and captivating little daughter of Scotland. Other popular British artistes included in the cast are Warwick Ward, Pauline Peters, and Nell Emerald. The film will be released under the banner of the British National program.

# A PLAY WITHIN A PLAY.

## Spectacular Setting of Mediæval Pageant on Modern Irish Story

"The Bride's Play"—A Famous Lasky picture with Beautiful Settings, possessing a love interest of an Irish Colleen and land-owner. Should prove a popular film.

**I**RELAND, land of poets and sages, lovers and haters, is the venue of "The Bride's Play," a Paramount picture presented to the trade in London this week. It is of unusual structure, containing a story within a story, a mediæval legend within a modern set of circumstances told in dramatic form.

### A COLLEEN CHARACTER.

Aileen Barrett, a character portrayed by Marion Davies, is an Irish colleen, daughter of old John Barrett, who, by dint of



SCENE FROM "THE BRIDE'S PLAY."

carefulness, has saved enough money to exploit his land as a granite quarry. Aileen is represented as a lively, lovable girl, not only adored by her father and the peasantry, old as well as young, but by the Earl of Kilmoira, an adjoining landowner. She is a girl of education and refinement, with a love for literature generally, and old folk-tales in particular.

### FOOLED BY A PHILANDERER.

To develop these faculties, her father sends her to a convent school, where she gets into disgrace by reading the poems of a modern poet, Bulmer Meade, to her dormitory companions. She returns to find her father dead, and the Earl of Kilmoira ready to pay her assiduous attention. But her romanticism has made her appreciate more strongly the personality of Bulmer Meade, who has come into her pathway. He is appealing, but shallow; nevertheless his employment of rich-sounding phrases is sufficient to cause Aileen to consent to their engagement, much to the sorrow of Kilmoira, a quiet, but sincerer lover. Then Meade disappears and Aileen goes to Dublin to discover that Meade is a worthless philanderer. The Earl persists in his courtship and their marriage is arranged.

### THE MEDIÆVAL BRIDE'S PLAY.

It is at this point that the mediæval story is introduced, a set of scenes of great spectacular worth. They form the pictorial

representation of the story told by Maggie Maguire, who recalls how, in the twelfth century, a former Earl had married Enid of Cashel against her will, and that after the ceremony, in pursuance of a then old custom, the bride had gone round to each male guest, asking each if he was the man whom she loved best, to receive from each one a negative reply. Suddenly, the young Marquis of Muckross appears and, upon her asking the question of him, he seizes her in his arms and escapes into the darkness. Maggie Maguire questions whether there may not be a repetition of the event at the forthcoming celebration of "The Bride's Play," as the custom is called.

### GORGEOUSNESS OF SETTING.

There is no mistaking the gorgeousness of this flash-back scene. With the old hall as a background, and with the court filled with people all in their rich costumes, the old legend is a real spectacle set forth in this manner. The Marquis (Jack O'Brien) makes a fine figure, and the beautiful dress of the bride is of great richness and fulness. The processions are conducted in a stately slowness that adds dignity to the whole.

### THE MODERN BRIDE'S PLAY.

Following this vision comes the nuptial ceremony in its modern setting, lacking the gorgeousness imparted by the older dresses, but retaining much of its grandeur, and culminating in the dramatic entry of Bulmer Meade, as the Marquis of Muckross had entered eight centuries before. But not with the same result. Presenting himself arrogantly within the circle as the bride asks her question, he attempts to seize her, to be repulsed with a stinging blow upon the face, to the joy of the tenants, the satisfaction of the Earl, and the discomfiture of the poet himself.

### SETTINGS AND CHARACTERS.

In addition to the castle scenes there are some very beautiful natural settings in the picture, the seashore backgrounds and the "Witches' Stair," having great charm. Of the characters it is Marion Davies who is most in the picture, as she has to take the part of Aileen Barrett in the modern play, and Enid of Cashel in the older one. She was not at her best in the former until her grown-up-ness stage was reached, in endeavouring to portray the girlhood of Aileen she appeared too self-conscious. In the latter half of this play and the whole of the older one no fault could be found with her presentment of the characters.

The picture is charmingly produced throughout, and should prove popular. There are remarkably few humorous incidents to lighten the play, but if some of the sub-titles in the earlier part were rewritten this might heighten this side of the play.

**If Woman could but read  
the Soul of Man—?**



# NEW DISTRIBUTING ORGANISATION TO PUT OUT 356 UNIVERSAL SUBJECTS DURING COMING YEAR.

**Edwin J. Smith Managing Director of the Company.**

**W**E understand that the entire forthcoming product of the Universal Film Manufacturing Co., will in future be distributed throughout the British Isles by the European Motion Picture Company, Ltd., which organisation was formed in London this week. Within a fortnight the new company will open offices in the premises at 167-169, Wardour Street, at present occupied by Paul Kimberley. As soon as possible the new company will establish branches in the Provinces. It is understood that the board of directors will continue to occupy the first floor of the premises.

The Board of Directors of the new organisation at their first meeting appointed as managing director, Mr. Edwin J. Smith, one of the best known film men in America, and an expert in sales and distribution on the other side of the water. Mr. Smith is already busy gathering around him a 100 per cent. British staff, which, when completed, it is said, will rank second to none in the industry. One of the first men to join the staff is Mr. E. M. Bates, M.C., formerly secretary of Film Booking Offices, Ltd., who assumes a position as secretary of the new firm. Mr. Bates brings with him an experience and knowledge that should prove of inestimable value.

## 356 Subjects Next Year.

While the new arrangement for the distribution of Universal's vast product becomes operative at once, it is announced that it does not conflict with the present bookings of Universal Films being operated through Film Booking Offices, Ltd., whose contract with Universal, it is understood, has expired in so far as further releases are concerned.

The schedule of the European Motion Picture Company calls for the release within the coming year of some 356 subjects of varying lengths, with a total negative footage of more than 1,000,000 feet. The list includes big Jewel super-productions, five-reel Universal attractions, Universal serials, two-reel Century comedies, two-reel Western dramas, one-reel Star comedies, and several new brands and specials yet to be announced.

It is understood that Mr. Smith, who has been making survey of the film field for the past three months, has some very ambitious plans, and that within a fortnight he will have an announcement to make of deep interest and vital importance to exhibitors and the trade in general.

## AN INTERNATIONAL ACTOR

**Milton Rosmer to Star in New Italian-British Production.**



MILTON ROSMER.

**M**ILTON ROSMER, the first British film star to be engaged by the U.C.I., in pursuance of their new policy of producing International pictures, leaves England this week for Zurich, where he and other members of the Everyman Theatre will represent British drama at the Zurich Festival.

Mr. Rosmer will subsequently proceed from Zurich to Rome, in order to commence work at the Romascimento studios. A keen admirer of Italian films, he is looking forward to this new experience with the liveliest interest, while Sig. Amato, who arranged the contract during his recent

visit to London, expressed his personal pleasure in securing the services of so excellent a representative of the British screen.

Milton Rosmer will probably be back in England with the producer and artistes of the U.C.I. Co. some time in July in order to photograph exterior scenes for "Woman and the Man," the film version of Robert Buchanan's novel.

Two places of amusement in Barrow were amongst a batch of other defaulters summoned last week for the non-payment of the borough rates. In one case the amount of arrears was over £70. This keenly indicates the struggle that kinemas are having at present to keep going. At present there are two places of amusement in Barrow closed, both being variety shows.

The dearth of good church organists in West London is attributed to the competition of the kinemas, which are engaging organists.

**If Woman could but read  
the Soul of Man—?**

# LONDON SHOW REPEATS

SOMETHING  
ENTIRELY  
UNIQUE

# OSCAR

MASTERPIECE OF

# LORD ARTHUR

CECIL MANNERING  
OLIVE SLOANE

Rounds of applause punctuated the screening of this picture to a huge gathering at the Oxford last Friday, when it was given one of the heartiest receptions accorded any picture this season.



W&F Film Service Ltd.,

# GREAT PARIS SUCCESS !

# WILDE'S

WITH A PLOT  
THAT REAL  
IS ORIGINAL

WHIMSICAL GENIUS

# SAVILE'S CRIME"

ANDRÉ NOX  
CECIL MORTON YORK

**IMPARTIAL 8 MARKS**

TRADE SHOWS:

BRISTOL - Castle Cinema, Tues., May 30th, at 11 a.m.  
BIRMINGHAM - Scala, Wed., May 31st, at 11 a.m.  
NOTTINGHAM - Scala, Thurs., June 1st, at 11 a.m.



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# NEW BRITISH PRODUCER WITH IDEAS.

## Excellent Work by Graham-Cutts the Outstanding Feature of the Week.

**U**NDoubtedly the outstanding success in British pictures this week has been the remarkable production, "The Wonderful Story," which was shown to the trade on Tuesday. The extraordinary genius of this photoplay, introducing, as it does, some wonderful acting and deft touches which make it a really great British picture, has set everyone asking, "Who is the producer?"

### A First Production.

The production is the work of Mr. Graham-Cutts, whose photograph we reproduce, and the remarkable fact is that this photoplay, which is in every sense a credit to British films, is the first production Mr. Cutts has ever attempted. Graham-Cutts has been twenty years in the business, nearly all of which time has been served on the exhibiting side. For ten years he worked in conjunction with Sol. Levy, the well-known Midland showman. He formed a company with Mr. Levy and ran "Intolerance," the big Griffith production. He is still managing director of the Pavilion, Newcastle. He



J. GRAHAM-CUTTS.

was the first man to ever stage pictures and the first exhibitor to start the double program.

### Twenty Years in the Business.

What Graham-Cutts does not know about the entertainment business is not worth knowing. Up and down from London to Scotland he has been backwards and forwards superintending shows, and after studying the cinematograph business for twenty years he feels the time has come when he is able to make pictures which, with his wide experience, he knows will go with the public. He has produced two pictures, "The Wonderful Story" and "Cocaine," both of which can certainly be said to have been a triumph for any producer. In conjunction with Mr. Herbert Wilcox, the Graham-Wilcox combination is going to produce six pictures a year, each selected with a view to its entertainment value. His next production will be started in a fortnight and features a remarkable cast. There should be a very happy future for this new combination.—E.W.F.

## MANCHESTER THEATRE ROYAL.

### Not to be a Kinema.

**N**EWs is to hand that the Theatre Royal, Peter Street, Manchester, is not to be converted into a kinema after all. It is stated that after the structural alterations and redecoration are completed the theatre will revert once more to the legitimate stage play, or possibly open its doors to vaudeville. It is said that the film bookings have been transferred to another Manchester kinema.

## KINEMA THIEVES.

### Impudent Robbery.

**T**HREE young men stole the proceeds of the cash-box of the Beresford Kinema, Park Road, Liverpool, amounting to £2 12s. 6d.

They asked for tickets of admission, and one man then thrust his hand through the aperture but found it pinned down by the young woman cashier promptly closing the shutter. The other two men held the young woman while they rifled the cash-box.

Although an alarm was immediately raised the men got away.

# VITAGRAPH

COMING RELEASES in JUNE and JULY which should fill your vacant dates.

---

*Replace "Duds" and fill your Halls.*

---

## "PRINCESS JONES."

A delightful Comedy-Drama, in 5 Reels, featuring ALICE CALHOUN.  
Released May 22, 1922.

## "IT ISN'T BEING DONE THIS SEASON."

A Star Series Drama, in 5 Reels, featuring CORINNE GRIFFITH.  
Released June 5, 1922.

## "THE SCARAB RING."

Super-Production featuring ALICE JOYCE.  
Released June 26, 1922. In 6 Reels.

## "THREE SEVENS."

A Star Series Drama, in 5 Reels, featuring ANTONIO MORENO.  
Released July 3, 1922.

## "WHAT'S YOUR REPUTATION WORTH?"

Super-Production featuring CORINNE GRIFFITH.  
Released July 17, 1922. In 6 Reels.

## "HER LORD AND MASTER."

Super-Production featuring ALICE JOYCE.  
Released July 31, 1922. In 6 Reels.

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ALL PRINTS ON EASTMAN STOCK.

# VITAGRAPH

ALBERT E. SMITH Presents  
 A Six Reel Romantic Super Comedy  
**"TOO MUCH BUSINESS"**

Adapted from the Earle Derr Biggers Story  
 "John Henry & the Restless Sex"

A JESS ROBBINS PRODUCTION  
 With an All-Star Cast

VITAGRAPH



**TRADE SHOW** at The West End Cinema, Friday May 26, at 11 o'clock.

ALL PRINTS ON EASTMAN STOCK.

# VITAGRAPH



*ALBERT E. SMITH presents*

## Captivating ALICE CALHOUN

In a Dramatic Production that will appeal to all Picture Lovers.

### 'THE ANGEL OF CROOKED STREET'

*In 5 Reels.*

*Released March 19, 1923.*

ALL PRINTS ON EASTMAN STOCK.

# VITAGRAPH



*ALBERT E SMITH presents*

**CORINNE GRIFFITH**

IN

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Released April 2, 1923.

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# C.E.A. DECIDES TO CLOSE ITS PUBLICITY DEPARTMENT

## On the grounds of Economy, Despite Strong Opposition to the Proposal.

THE usual General Council meeting of the C.E.A. was held at Broadmead House, Panton Street, W., last week, Alderman E. Tronson, J.P., in the chair.

The principal item of business for discussion was the question of terminating the existence of the Publicity Department, and the Council considered the following recommendation from the Finance Committee:

"That this Committee recommends the General Council to determine as soon as may be the existing arrangement with respect to the Publicity Department, and in the event of the expenses presently incurred in connection with the work of that department being conserved, to pay from the headquarter funds the expenses of one delegate from each branch on the following scale: 3rd class return railway fare and an amount for personal expenses not to exceed 25s. for each day the delegate is engaged in attending Council or Committee meetings of the Association."

Mr. J. T. Hallinan moved, and Mr. R. Richardson seconded, "That the Publicity Department as at present constituted be terminated."

The Chairman said the expenditure on the Publicity Department for the last 24 weeks had been £474, and their estimate was that the department would cost something in the neighbourhood of £1,000 a year. That was too great an expense to be borne by their Association alone, as the publicity was on behalf of the entire trade. That was one of the questions which the Joint Trade Council, which was being formed, would have to consider, as it was not fair to ask the Association to bear that expense for the whole trade. That would relieve branches throughout the country of a heavy burden, and would enable them to receive the branch's proportion of subscriptions without deductions as at present. It should also meet the objection of the London Branch. The termination of the Publicity Department did not mean that they would cease propaganda and publicity. There was now sufficient machinery and ability available in the office that it was not necessary to have an outside department. On Mr. Gavazzi King's return he was sure that the secretary and the assistant secretary together could deal with the actual publicity demanded by the exhibiting side.

### A PLEA FOR CONTINUANCE

Mr. F. E. Adams moved as an amendment "That the matter be referred back for re-consideration." He thought it a very short-sighted policy for them to do without a publicity manager. A new industry was being attacked in every quarter, and was labouring under the very greatest difficulties. He thought that to close the Publicity Department for purposes of paying expenses of additional delegates was a suicidal policy. Up to the appointment of their publicity manager no one had taken the slightest notice of Press comments, which were injuring their business.

Mr. A. E. Newbould, M.P., said he was in absolute agreement with Mr. Adams, and was one of the prime movers to establish a Publicity Department. The work of that Association was growing out of all bounds. If they could not afford a Publicity Department, they could consider ways and means, but he thought on the grounds before them that afternoon the Council was not justified in passing such a resolution without further consideration. He seconded Mr. Adams's amendment. Mr. E. W. Peall supported the amendment.

### EFFICIENCY AND ECONOMY.

Mr. J. McBride supported the resolution. There were two or three in Scotland who received articles containing attacks on the cinema when there was anything to reply to, and they were able to deal with them far more effectively than could be done by anyone who was open to the criticism that his letter was special pleading. Mr. Gavazzi King had done some very effective work, and he thought that they could carry on as effective publicity as they had been getting, and so far as Scotland was concerned they could carry it on more effectively themselves.

Mr. W. N. Blake said it was his pleasant duty to disown his colleague, Mr. A. E. Newbould, M.P., who was a delegate from his branch. (Laughter.) Delegates' expenses were a very serious matter for the branches, and they had got to get the money from somewhere. They had got to cut down their expenses, and he did not think they were going to go far wrong if they brought the Publicity Department, as at present constituted, to an end.

Mr. F. W. Morrison predicted that 100 per cent. of the branches would vote unanimously in favour of the resolution. He would have no objection to a publicity agent, but the expenses should be borne by the three branches of the trade. The C.E.A. could no longer afford to do it alone.

The amendment was put and lost. The resolution was put and carried.

### DELEGATES' EXPENSES.

The Chairman: The proposition now is that as soon as the Finance Committee has arranged for the termination of the Publicity Department, the money so saved shall be available for the payment of one delegate's expenses from each branch, and that no deduction will be made for delegate's expenses from the proportion of money which is remitted to each branch. In that way they would be helping the smaller branches. He moved "That the scheme for the payment of delegates' expenses recommended by the Finance Committee be approved and adopted, to commence from the date of termination of the Publicity Department."

Mr. J. Leslie Greene seconded the resolution.

Baillie Wright said that their branch considered that headquarters should pay for two delegates from Scotland. Their branches would not agree to asking one man to come from Glasgow, and for the branch to pay the other delegate's expenses who accompanied him.

Mr. F. W. Morrison pointed out that the whole question of necessity meant that if headquarters paid more than they had to spend it would have to be deducted from what was allowed to the branches, so that there was not much difference between what was proposed by the Finance Committee and what had been suggested by Baillie Wright.

After further discussion, Mr. F. E. Adams moved as an amendment, "That from the date of the termination of the Publicity Department there be paid from headquarter funds the expenses of one delegate on the scale suggested by the Finance Committee for all branches whose membership does not exceed 250, and for two delegates for all branches whose membership exceeds 250," which would meet the demand of the Scottish members.

Mr. J. Leslie Greene seconded the amendment, which, put as a substantive resolution, was carried.

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### SUMMER TIME.

The Parliamentary Committee reported that they had been trying to co-operate with the National Farmers' Union to protest against the continuation of the Daylight Saving measure, and Captain Cleveland Fyfe, the Parliamentary Secretary of the National Farmers' Union, would explain the general grounds on which the measure might be opposed.

Captain Cleveland Fyfe said his organisation was absolutely opposed to the continuation of the measure, but the attitude of the Home Secretary was not very hopeful. Very few foreign countries were in favour of the perpetuation of summer time. The free inquiry conducted by the Board of Education revealed that summer time was harmful to children, and the measure could be best opposed on those grounds.

Mr. F. E. Adams asked if Captain Fyfe could indicate any solid reasons by which they could oppose the measure.

### THE EDUCATION ARGUMENT.

Mr. A. E. Newbould, M.P., said that it was frequently asserted that the farmers were acutely divided on the question. The argument of the educational authorities seemed to be one of the best that could be advanced, and that seemed to be the most useful ground on which the measure might be opposed. No one, however, seemed to be anxious to "bell the cat." He agreed that it would be fatal to lead a campaign solely on the effect it had on our industry. If they only put up the backs of their audiences they would probably only do themselves harm with their patrons and have no success with their campaign.

Captain Cleveland Fyfe, in reply, said that among miners, railwaymen, and postmen there was opposition, and also among teachers and doctors, although the two latter bodies were divided. France had only agreed to continue the measure for one year more.

Mr. A. E. Newbould, M.P., moved "That the C.E.A. supports a demand for a further inquiry into the working of the Summer Time measure, and claims to give evidence if and when such an inquiry is held."

The resolution was duly seconded and carried unanimously.

### PROPOSED HOME OFFICE REGULATIONS.

Mr. A. J. Gale reported that Captain J. W. Barber, Councillor Lambert, Messrs. A. E. Newbould, M.P., Victor Sheridan, A. P. Blackham, and W. N. Blake, with Alderman Trounson and himself *ex officio*, were appointed by the General Council to consider the proposed regulations of the Home Office under the Cinematograph Act, and Mr. Grierson and himself had attended with Captain Barber at the Home Office, for a preliminary discussion on the technical parts of the regulations proposed, to meet the experts of the Home Office. They were hopeful that the Home Office experts would recommend, as far as those proposed regulations were concerned, that they would not be retrospective, and that would be of immense benefit to the trade. They had to attend again at the Home Office. Mr. Ridley, who was handling that matter for the Home Office, was most courteous, and they appreciated the way he had treated them very much indeed.

### LETTER FROM MR. MATT RAYMOND.

The Chairman intimated he had conveyed to Mr. Matt Raymond their appreciation of his services to the Association, and in reply he had received a letter which he hoped meant Mr. Raymond's speedy return to the Association.

### ARBITRATION BOARD.

The election of an Arbitration Board, which had been deferred, was considered.

Mr. F. W. Morrison suggested if they were to appoint an Arbitration Board it would be better to have three residents in or near London, and he proposed that Mr. E. W. P. Peall, Mr. W. H. Percy, and Mr. J. T. Hallinan be elected. Mr. E.

HeWitson seconded the resolution, which was carried unanimously.

### POLITICAL FUND.

The Parliamentary Committee reported that they had been able to make certain grants for political expenses of members of the Association. They desired to draw attention to the fact that the tendency was for subscriptions to the Political Fund to dwindle, which in the long run would limit the activities of the Association in that direction.

### REGISTRATION OF THEATRICAL EMPLOYERS BILL.

The Parliamentary Committee reported that they were watching the Registration of Theatrical Employers Bill in view of the fact that a "theatrical employer" for purposes of that Act included persons employed to take part in plays for kinemas. At present, however, it did not appear to affect the exhibitor.

### THE STANDARD CONTRACT.

Messrs. F. E. Adams, W. N. Blake, Councillor G. F. McDonald, Alderman E. Trounson, and a representative to be elected by the Scottish Branch were appointed to form a Committee to consider the recommendations of the branches, and formulate suggestions for the revision of the contract.

### CENSORSHIP AND THE L.C.C.

Mr. E. W. P. Peall reported that the London and Home Counties Branch had passed a resolution protesting against the proposed regulation of the London County Council, and agreeing to notify the L.C.C. that exhibitors could not agree to accept such a regulation; and stating that the members have been notified that in the event of any prosecution being taken by the L.C.C. against any one member for breach of this regulation the Association would give all legal and financial support.

Mr. Peall said that this was a matter which in reality affected the whole of England as well, as, if it was put into operation by the London County Council, their example would be followed by other Councils throughout the country. Their contention was that the difference between "A" and "U" films was only a matter of interest, and that films passed "A" were just as suitable for children. He referred to the film "Cocaine," which had not passed as yet the censor.

The rules of the C.E.A. explaining the procedure for the grant of legal assistance were read, and it was agreed to confirm the resolution passed by the London Branch, with the addition of the words "subject to the rules of the Association."

### ARBUCKLE FILMS.

Mr. Victor Sheridan moved "That the Cinematograph Exhibitors' Association recommends its members not to exhibit Arbuttle pictures." The resolution was duly seconded, and carried unanimously.

### GENERAL SECRETARY.

The Chairman announced that Mr. W. Gavazzi King had been granted sick leave for two months. They would be very glad to know that there was every probability, in the opinion of his medical advisers, very eminent specialists, that rest and treatment would bring Mr. Gavazzi King back thoroughly restored to health. He was glad to announce that he had heard that Mr. King was already, as the result of the change, making improvement.

### APPOINTMENT OF ASSISTANT SECRETARY.

It was unanimously resolved to confirm the action of the Finance Committee in appointing Mr. W. R. Fuller assistant secretary.

Messages of regret at inability to attend were read from Coun-

(Continued at foot of next page).

# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent.)

## New Premises for Waverley's—C.E.A. in Edinburgh—Tax Die-hards—Dante's Inferno—Films and Education—Kinema Club Presentation.

**T**HINGS continue to move merrily so far as the Waverley Films, Limited, is concerned, and I have just been informed that, owing to increase in business, this firm intends to take possession of much larger premises at the corner of West Nile Street and Bath Street, Glasgow, right away.

### C.E.A. to Meet in Edinburgh.

There was little or nothing doing so far as a publishable report is concerned, at any rate, at the last meeting of the Scottish Branch of the C.E.A., as most of the session was occupied in discussing the question of musicians' wages. The interesting announcement was made, however, that a C.E.A. General Council meeting is likely to be held in Edinburgh in September next, and this should be eagerly looked forward to by the members of the Scottish trade. The social side will certainly not be neglected.

### Entertainment Tax.

Something was also said at the meeting regarding the Entertainment Tax Abolition Campaign. The general feeling was that it was now better that the industry should reserve its strength until a general election came along and not merely accept any little crumbs that meantime might fall from the table. Scotland has certainly done her bit in yeoman manner as far as this campaign is concerned, and is still prepared to do it again.

### Still Hustling.

I have just had the pleasure of a long chat with Mr. George Kay, of the Square Film Company, Limited, on his return from

his latest visit to the Metropolis, and I am not surprised to hear that, as usual, he has brought back with him something extra good. He tells me he has fixed up the rights of "Dante's Inferno," and there is certain to be a very heavy demand for this film so far as Scottish halls are concerned.

### Rousing Sir Robert.

At the last monthly luncheon of the Glasgow Kinema Club the members were much disappointed to learn that Mr. James Maxton—the well-known Labour man, who is a local aspirant for Parliamentary honours at the next General Election—was, unfortunately, unable to attend owing to another last-minute engagement. Sir Robert Wilson stepped into the breach with a well-reasoned address on the education of children in relation to the kinema, and his view was thoroughly endorsed that there was no reason why the Education Authority and the kinema industry should not be the best of friends.

### Illuminated Addresses.

I understand, by the way, that it is the intention of the members of the Glasgow Kinema Club to present handsome illuminated addresses to the founder of the club (Mr. Prince Bendon) and the popular past president (Mr. A. B. King). The presentation of these addresses should already have taken place, but, owing to certain circumstances, it has been agreed to postpone the ceremony until the next monthly luncheon. It is seldom surely that a club has among its most prominent members both a "Prince" and a "King."

(Continued from previous page.)

councillor J. Lambert (Leeds Branch) and Councillor H. J. Hood (Hants and Isle of Wight Branch), Councillor G. V. Hutton, Mr. T. Herbert Kaye and Mr. W. Stephenson (Manchester and District).

Baillie J. Wright (Scottish Branch) and Mr. L. Denham (Leeds) were welcomed to the General Council.

The report of the Joint Standing Committee of the K.R.S. and C.E.A. was received and adopted. On the question of the admittance of the public to trade shows, it was admitted by the Committee that matters might be improved as regards afternoon shows, which it was suggested exhibitors should not attend, and reserving accommodation for exhibitors.

### MUTILATION OF FILMS.

Another matter dealt with by the Committee was mutilation of films. The damage inflicted upon new copies of films was greater, it was affirmed by the K.R.S. representatives, than had ever before been known in the trade. Punches, stars, diamonds, etc., were struck upon the copies, and generally the copies were very carelessly treated. The K.R.S. asked the C.E.A. Council to issue a circular to its members calling attention to this matter, and urging its members to refrain from deliberate injury, whilst giving more attention by operators to new copies.

### JOINT STANDING COUNCIL.

The following resolution, moved by Alderman E. Trounson, J.P., seconded by Mr. R. Bromhead, was passed unanimously:

"That this meeting approves the formation of a Joint Standing Council, to include the manufacturers, which shall meet from time to time, or at fixed periods, for the purpose of dealing with matters of vital and general interest to the trade."

Mr. W. N. Blake, referring to a complaint regarding length of films, said the question of the length of comedies and serials was becoming very acute. They were told, of course, that they had cut the films about themselves, and that every operator chopped a piece off. He had answered that by producing for inspection two labels he had scaked off the tins which gave the actual printer's length which had been paid for those two reels, and there was not one charged for which exceeded 1,400 feet.

The following members were elected to the Joint Standing Council: Messrs. F. E. Adams, E. W. P. Peall, Thos. Thompson, W. N. Blake, Councillor G. F. McDonald, and the president for the time being of the Association *ex officio*.

### NEW MEMBERS.

Twenty-one new members were balloted for and unanimously admitted to the Association. It was announced that 95 new members had been admitted in the last three months. This announcement was received with applause.

### NEXT MEETING.

The next meeting was fixed for Tuesday, June 27, at 11 o'clock, at Liverpool.

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

**Fuller and "The Bohemian Girl"—Capitol Productions—Sports Association Meeting—Famous-Lasky Items—Preston Ignores Film Censor.**

**T**HERE has been a good deal of speculation in Manchester film circles as to who would handle "The Bohemian Girl" in this territory, and the cat is out of the bag at last. Joe Fuller is the fortunate individual, and he intends to lose no time in arranging the local trade shows of this great picture, produced by Harley Knoles, of "Carnival" fame. Much has been said and written of the merits of this production, but as seeing is believing, Lancashire exhibitors will shortly have the opportunity to view the film and judge for themselves. The Liverpool trade show will be held at the Futurist on Tuesday, May 30, at 11 o'clock, whilst the Manchester showing is fixed for Wednesday, June 21, at the Gaiety at 11 a.m., and again in the afternoon of the same day at 2 o'clock at the Kinema Exchange.

Mr. Fuller presents "A Wonderful Story" at the Futurist, Liverpool, on Wednesday, May 31, at 11 a.m., and at the Kinema Exchange, Manchester, on Friday, June 2.

### Capitol Productions.

A new enterprise that is making rapid progress is Capitol Productions, and following the successful launching of their first acquisition they have not been long in securing additional features which, I am told, will make local exhibitors sit up and take notice. Messrs. Harris and Saunders, having once set their shoulders to the wheel, are determined to make their presence felt in this territory, and I am informed that their next offering will be a series of big pictures starring some of the best known players on the silent screen.

### Kinema Sports Association.

An extraordinary general meeting of the Manchester Kinema Trade Sports Association was held at the Kinema Exchange on Monday last, when Mr. John Harrison (president) presided over a very representative gathering of members of the trade.

The half-yearly report and balance sheet presented by Mr. Edgar Sullivan, in the absence of the treasurer, Mr. John E. Blakeley, showed that the Association would have an approximate credit balance of £70 when the whole of the receipts from the recent Pendleton Carnival had been handed in.

Mr. Edgar Sullivan reported that in the absence of Mr. John E. Blakeley, who had resigned the position of chairman, he had deputed him to explain that his resignation was occasioned by purely private reasons, and no one regretted the severance more than Mr. Blakeley. The resignation was accepted with regret, and a resolution passed and duly recorded in the minutes of the Association that best thanks be accorded to Mr. Blakeley for his sterling and valuable services as chairman and treasurer.

### New Sports Association Officers.

Nominations for the position of chairman were then invited, when Mr. R. Sutton Dawes, of the Fox Film Co., was elected, and Mr. Edgar Sullivan, vice-chairman. Mr. Tom Charles was elected to the post of hon. treasurer with Mr. Norman Wild as his assistant. A vote of confidence in the present General Committee was passed unanimously.

On it being pointed out that the Association had no concrete constitution or rules to govern its management, it was decided to appoint a special sub-committee to deal with this matter.

### Annual Picnic.

The venue of the next annual picnic was then discussed, and after many suggestions had been made by various members it

was decided to appoint Messrs. Dawes and Yates as a sub-committee, with authority to visit one or two places and report as to their suitability for an enjoyable day's outing.

### Bowling Contest.

The bowling handicap in connection with the Sports Association, which took place on the Green at the Farmer's Arms, Northenden, was a great success, and some keen and exciting matches were witnessed. Mr. Arthur Seddon, of the Olympia, Irlam, carried off the premier honours, the second prize being won by Mr. Harold Buxton, of Granger's, and the third prize by Mr. Whitehead, of Wardour's. Consolation prizes were also awarded to "Jimmy" Marks and Mr. C. Baker. Following the handicap tea was served at the Farmer's Arms.

### Famous-Lasky News.

Calling upon Mr. Phillip Harrison the other day he presented to my notice a wonderful collection of new films which Famous-Lasky have recently produced. Famous-Lasky certainly have a big reputation to maintain, and must find it extremely difficult to eclipse, if not equal, their previous efforts, but I have no hesitation in saying that with this extraordinarily fine program, which will shortly be put before British exhibitors, they have reached an eminence of greatness that they have never before attained. It would absorb the whole of the space available for these notes were I to attempt a recital of the various productions and enumerate the well-known artistes who are featured. Suffice it to say that I heartily agreed with Mr. Harrison when he told me that the standard of Paramount pictures would be more than ever maintained by this new program of what will undoubtedly be a series of remarkable films.

### Preston Ignores Film Censor.

Public opinion in Lancashire is veering round against the decision of the Film Censor in the matter of the much-discussed film, "Cocaine." This is not only the case in Manchester, where the film is being exhibited, but a corresponding experience has occurred at Preston. By arrangement the film was due to be shown in the Star Kinema there, but unfortunately for public expectation, which was keen, the proprietor of the kinema was informed by the Chief Constable and the Watch Committee that they were opposed to the public exhibition. Two meetings were held on the question, and ultimately, as the result of negotiations and discussion, Mr. Kenyon (the kinema proprietor) agreed to give a private view of the film to the authorities. This took place, and I understand the result has been that the opposition of the Watch Committee has been satisfied and the film will be shown.

### Briefs.

Mr. O. Rothwell, of the Saddleworth Palace, desires it to be made known that he is not the Mr. Rothwell referred to in connection with Capitol Productions.

A new form of senseless outrage has cropped up in Preston in the form of seat-slashing at kinemas. Messrs. W. H. Breadhead and Sons are offering £5 reward for information which will lead to the conviction of persons responsible for such malicious damage at the Palace Theatre.

British Exhibitors' Films, Ltd., are opening an office in Manchester at 103, Corporation Street, and this office will be open within the next fortnight.

# DON'T MISS THESE TRADE SHOWS

*A British Super Film*

## DEAD MAN'S LOVE

From the Novel by TOM GALLON.

Featuring AMY VERITY & BERTRAM BURLEIGH.

**MANCHESTER :**  
FRIDAY, JUNE 2,  
KINEMA EXCHANGE,  
Orme's Buildings, 12 noon.

**LIVERPOOL :**  
THURSDAY, JUNE 1,  
FUTURIST PICTURE HOUSE  
Lime Street, 11 a.m.

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At the request of numerous Manchester Exhibitors who were unable  
to view

## TANGLED HEARTS

from the Novel by CECIL H. BULLIVANT,

Featuring GERTRUDE McCOY & G. H. MULCASTER

this film will be re-shown in MANCHESTER, JUNE 2, at KINEMA  
EXCHANGE, at 11 a.m., to be followed by above film at 12 noon.

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# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

**Success of "The Agony of the Eagles"—"Perpetua" Well Patronised—Famous-Lasky Conference—  
Staff Solidarity—Manx Bookings—The Graphic's Success—A wrong Impression—  
Fire at the Scala—Colwyn Bay Decision.**

**T**HE trade show organised the other day on behalf of Stoll's, by Tom Griffin, of their latest masterpiece, "The Agony of the Eagles," can be described as nothing short of a veritable triumph. There was an unusually large audience, who followed with rapt attention the screening of the picture, which occupied only about five minutes short of two hours. The attendance was highly representative of the trade, and additional *clat* centred in the event from the presence of the Liverpool French consul and his party, who were not by any means the least interested witnesses of the exhibition.

For the 25th inst. Tom tells me he has arranged a trade show at the Scala of A. E. Coleby's great racing production, with the alluring title, "Long Odds." Exhibitors are advised to make a note of the date.

## The Prince's Tour.

Tom Griffin told me, too, that he was eagerly anticipating a trip to London to attend a conference, to be held yesterday and to-day, of the various representatives of the Stoll Film Co. from all parts of the country. Dropping across him shortly afterwards, he informed me that he had in the interim seen W. B. Iles, the manager of the new Trocadero Kinema, Camden Street, and is in negotiation with him for booking the films of the Prince of Wales's tour in India, which comprise six two-reelers, and will be released at the rate of one a week, commencing on June 26.

## "Perpetua" Well Patronised.

"Perpetua," Famous-Lasky's all-British production, which features, to distinct advantage, such well-known screen favourites as David Powell and Ann Forrest, together with an all star cast, was trade shown locally on Friday, when, despite counter attractions in the form of trade shows by other renting firms, there was quite a representative attendance. For yesterday, at the Scala, H. D. Nisbet, the Liverpool and Manchester manager of Famous-Lasky, had arranged a trade view of "The Bride's Play," a Cosmopolitan production, in which the principal rôle is sustained by Marion Davies.

## Manx Bookings.

By the way, apropos the nearness of Whitsuntide and the beginning of the Manx season proper, I am in a position to state that the whole of the Famous-Lasky output for 1922-1923 has been extensively booked in Douglas, Ramsey, and the other popular resorts for which the Isle of Man is famous.

## Walturdaw's Great Circus Serial.

When I chanced across S. A. Jones the other day he was telling me that he had been present at the trade show in Manchester of the great circus serial film which Walturdaw's are now handling, viz., "The Heart of an Acrobat." No fewer than 220 persons were present at the screening, which took place in the projecting theatre of the Kinema Exchange—an attendance absolutely representative of the trade in Cottonopolis and district—and there can be no doubt, having regard to the warmth of the encomiums that were afterwards passed upon the production, that it is a real winner, and will well repay early booking.

## The Graphic's Success.

I am informed that the Graphic Kinema in Boaler Street, particulars of the opening of which I gave in my notes last week, has so far received a considerable measure of patronage. The principal attraction for the closing half of last week was "Just Outside the Door," a Walturdaw film featuring Edith Hallor. Other features of a well-balanced program were Walturdaw's "Vanity Fair" and "Micrographs." Regarding the "Micrographs," S. A. Jones has been the recipient of a letter from Mr. Wood, now of Burslem, and formerly of Rock Ferry (Cheshire), to the effect that he had adopted the advice given to him by Mr. Jones urging him to book the Walturdaw "Micrographs," and was glad he had done so having regard to the success which had attended the experiment.

## A Wrong Impression.

Kinema proprietors and managers will hardly be inclined to agree with the remarks of an auctioneer at Clitheroe the other day regarding the "cushiness" of speculation in kinema enterprise (particularly at the present time). Inviting bids for the Palladium Kinema, Clitheroe—a modern picturedrome affording accommodation for one thousand persons—he said: "More fortunes have been made out of kinemas than any other business. It is generally regarded as a 'money-for-nothing' undertaking, and one requiring no brains to work." After all, words are cheap, but the kinema business, either for renter or exhibitor, has not been anything like a bed of roses for a considerable time past, and the difficulties of the situation have been greatly accentuated by the extended period of trade depression which is still upon us. In the result the Clitheroe Palladium exchanged hands for £6,050, the purchaser being Mr. R. Coupe, of Southport.

## Fire at the Scala.

The Scala Picture House—formerly the Theatre Royal—Birkenhead, was the scene of an outbreak of fire on Thursday morning, but fortunately the fire was extinguished before any appreciable damage had been done. A storeroom situated at the back of the stage was the scene of the outbreak, which, happily, was promptly discovered, and effectually held in check by the kinema staff until the arrival of the Birkenhead Fire Brigade, whose efforts soon resulted in complete mastery of the flames being obtained. The performances at the kinema were able to proceed as usual.

## Colwyn Bay Decision.

Colwyn Bay justices have decided that residents in, and visitors to, that popular Welsh seaside resort shall not be able to indulge in the harmless recreation of attendance at a kinema show on Sunday evenings. Included in a number of applications for licences which were made to a local Bench of magistrates on Saturday was one for a seven days' licence to give moving picture performances in a pavilion on the Victoria Pier. The applicant was Mr. W. Gates Gregory, the manager and licensee of the Pier. In the result it was announced that the kinema licences would be granted for six days only. And yet Sunday evening concerts at which vocal and instrumental fare is mostly provided are now a well-recognised feature of the social amenities in nearly all seaside resorts.

# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

## Famous-Lasky in Conference at Leeds—The Motor Hill Climb—An Important Suggestion for the New Cricket Club.

THE Leeds branch has again been chosen for the annual conference of representatives of Famous-Lasky, this being the second gathering of the kind held at the offices of Mr. Saul Harrison and his staff in New Briggate, Leeds. A most successful business assembly resulted. Mr. J. C. Graham, managing director, presided and Mr. Montague Goldman, general manager of the company, was also present. The work of the past year was reviewed, and any possibility of improvement in handling the output discussed and explored. Also the series of wonderful productions constituting the program for the coming year was outlined, and the representatives were loud in their praises of the attractiveness of the films.

### Successful Day.

At mid-day the conference adjourned for lunch at the Guildford Hotel, Leeds, and the business of the day terminated in the afternoon, the representatives returning to their respective branches in the evening.

A pleasing incident of the day was the announcement that in recognition of his enterprise and good work at Leeds Mr. J. Royston, poster manager, was to be promoted to the post of London salesman. The arrangements for the conference were in the hands of Mr. Saul Harrison, who received the representatives, and was finally complimented by Mr. Graham on the smooth working of the event. It was a helpful and entirely successful day.

### Window Display.

The Leeds branch, by the way, has inaugurated a system of window display in support of Famous-Lasky feature films about to appear in the city. Gaudiness is strictly taboo, and the decorative schemes have been highly artistic and exceedingly attractive. The effect is to catch the eye of the passer-by and to assist the exhibitor. Films advertised in this highly-pleasing way include "The Admirable Crichton," "Heliotope," and "Forbidden Fruit," the display created for the last-named production coinciding with the representatives' conference and winning general appreciation and admiration.

### Wedding Presents Film.

As the "Yorkshire Evening News" inaugurated the arrangements for the filming of the Royal Wedding presents—originally it was suggested that the work should be done in Yorkshire—the editor has been given the opportunity of arranging the first exhibition of the picture at Leeds. This is due to take place on Thursday at the Picture House, Briggate, Leeds, when many of the notabilities of the bridegroom's native county will be present. Pathé Frères, who filmed the presents at Buckingham Palace, are handling the picture and co-operating in its presentation during the coming week. Undoubtedly, this will be a popular and most interesting film—especially in Yorkshire, which had a very close interest in the wedding.

### Hill Climb.

The Yorkshire kinema trade motor-hill climb is going to be a most successful affair—weather permitting—and to provide a highly entertaining and enjoyable day. Am I wrong in supposing that this is the first event of the kind ever held by the kinema trade? As far as Yorkshire is concerned, anyway, it is a highly-interesting innovation. The event is to take place on Sunday, June 11, and "all Yorkshire" is invited to compete.

### Events and Details.

The entrance fee is 5s., and the hill selected is a secret, of course. Six prizes are offered, viz., (1) The fastest time (cars); (2) The fastest time (combination machines); (3) The fastest time (solo machines).

Also a 5 per cent. improvement climb will follow, viz., the competitor is timed on his first climb and is then asked to effect the improvement.

The classes in this competition are: (1) Cars; (2) Combination machines; (3) Solo machines. Again three prizes are offered.

The "meet" takes place at Cottage Road, Headingley, Leeds, at 10.30 a.m. On the morning of the event all the competitors (accompanied by friends and their "supporters' clubs") will journey to the scene in chaps-a-banc. The venue is about 40 minutes' run from the meeting place, and the result should be a very happy day. Mr. R. White, the steward of the Yorkshire Exchange, is in charge of the catering, and all promises well.

### Cricket Club.

Having established cordial relations in the trade, Yorkshire is going to maintain the good feeling. The Yorkshire kinema trade cricket club will also help. It has been successfully established, and one is glad that the title, "Kinema Boys" Cricket Club, has been amended and improved by the deletion of the "Boys," which was calculated to give the club a wrong impression in the eyes of opponents. To the advertisement for matches boys' clubs would have been responding, and the title was otherwise displeasing. At the inaugural meeting much enthusiasm prevailed. Mr. Sydney Mason was elected president—a happy choice—with Mr. J. F. Tidswell and Mr. Leonard Denham, vice-presidents. Mr. Tidswell was chosen as chairman and Mr. Denham as vice-chairman. The committee consists of Messrs. Castlake, Smith, Jennings, Horner, Whincup, Denham, Marshall, Harrison, Booth, and Barker—a representative group. Mr. W. Smith is the first captain and Mr. J. Horner vice-captain, with Mr. A. Moody hon. treasurer and Messrs. E. Burke and A. Moody, joint hon. secretaries.

### "The Bohemian Girl."

Mr. Harley Knoles is always assured of a most cordial reception in Yorkshire. The Broad Acres are imbued as strongly with county loyalty and pride as any shire in the country, and the members of the kinematograph business in these parts were prompt to recognise the benefits that would accrue to British films when this famous son of South Yorkshire—of Rotherham, to be precise—returned to London from the United States. When Mr. Knoles came to Leeds this week in order to be present at the trade show of his second great production—"The Bohemian Girl"—he had a wonderful welcome. Yorkshire is proud of Mr. Knoles and of his art. The film made a tremendous hit.

### Lord Mayor Present.

The Lord Mayor and Lady Mayoress of Leeds (Mr. and Mrs. Wm. Hodgson) were present at the exhibition, and afterwards expressed their unbounded admiration. It was a big day for British films and for the house of Astra. The general verdict is that "The Bohemian Girl" is a memorable addition to British productions, and there are many who vote it better even than "Carnival," Mr. Knoles's first British creation. During the course of a pleasant chat with the producer I gathered that he shares that view.

# The Wonder Picture of the Year.

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Cordially invite the Trade and Press to  
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Featuring

**LEWIS STONE, BARBARA CASTLETON  
WILLIAM DESMOND, DICK HEADRICK**

## **PROVINCIAL SHOWS:**

**BIRMINGHAM**—Picture House, Sunday May 28, at 7 p.m.  
**NEWCASTLE**—Tyne Theatre, Thursday June 1, at 11-15 a.m.  
**CARDIFF**—Exchange, Tuesday July 4, at 3 p.m.

*Just a Child who brought sadness and gladness into three hearts,  
Just a Mother who brought love and a secret into marriage,  
Just a Friend who loved them both in his own way,  
Just a Husband, seeking revenge and finding retribution.*

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# MATHESON LANG DICK TURPIN'S RIDE TO YORK

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THE OFFICIAL FILM of H·R·H  
**THE PRINCE of WALES'**  
**INDIAN TOUR**

*The only Official Pictures.  
 Issued in Six Two Reel Parts.*

# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## The Love Light.

Mary Pickford as Italian fishing villager in play with spy interest.

**F**EATURING Mary Pickford, Allied Artists' Corporation exhibited privately last week "The Love Light," a play which has its settings in Italy. Its period is that of the war, and the play turns on the action of a German spy who, pretending to be an American deserter, obtains habitation in an Italian fishing village.

Mary Pickford is Angela, the girl around whom the story is woven. Her brothers and sweetheart are away at the war, and she tends the lighthouse during the latter's absence. A sailor



SCENE FROM "THE LOVE LIGHT."

is washed ashore, and, found by Angela, is hidden in her house. He supersedes the absent lover, and a secret marriage takes place. Angela has to go to the lighthouse every night, and at her husband's request flashes a message of love, which she discovers later is a signal to the enemy. She denounces the man, who is killed when escaping. Under the stress of childbirth Angela's mind gives way, and her child is put out to nurse with a woman who has lost her own baby. Giovanni returns blinded, the woman tries to escape with Angela's baby and is wrecked in a storm. The boat is washed on to the rocks and Angela rescues her little one. Giovanni and she eventually marry.

In the endeavour to provide atmosphere in the early parts of this picture too many trivialities are introduced, and it is thus some time before the story proper is reached. The sea settings are impressive, but the scenes at the end when the boat is wrecked, strike one as artificial. For instance, the boat is already upon the rocks, and is being tossed about when Angela, realising that the light in the lighthouse is extinguished, sets fire to her own house to provide a beacon to save it from destruction. Further, the rescue of the baby does not take place until the morning, when the woman who has stolen it is found dead in

the cabin; but no boat would have stood being pounded upon the rocks through the night as she was without breaking up altogether.

Mary Pickford did not look Italian enough for her part, but as the play proceeded she began to reveal herself as able to portray dramatic intensity in an excellent manner. In a play of stronger structure with a similar part she would have been seen to better advantage.

## Love's Labour Won.

Light comedy-drama of love and intrigue.

**C**ONTINENTAL productions often fail in story value. They are built on lines which, while locally acceptable, are often incongruous to kinema-goers in this country. In this instance, however, "Love's Labour Won," shown to the trade at the Shaftesbury Pavilion last week by B.E.F., has a story, simple and appealing, with a good heart interest. But the production is lacking in humour, and the comedy touches fail just where they should entertain. Action, too, should be quicker, and the direction is at fault in a tendency to heaviness where the lighter touch is obviously necessary.

The story hinges around the exploits of a high-spirited girl, who, bored to death in the parental mansion, seeks respite in her uncle's home. Here she meets her cousin John, an ambitious inventor, who, deep in his plans for a new process for steel casting, has no time for his madcap cousin, nor sympathy with her vagaries. But when his partner's wife comes on the scene, and makes violent love to the inventor, the madcap realises that the tragedy of her life has arrived. The repulsed woman, eager for revenge, fires the steel works in order to destroy the inventor's papers, and then the madcap proves her constancy and worth in the rescue of the documents, sustaining severe injuries from the flames. The inventor wins success with his patent and the boyden's love at one and the same time.

The story should be told with more directness, and in the lighter vein. The acting in one or two instances, particularly that of the young inventor, was heavy and unconvincing, but the personation of the madcap was excellently well done by Mlle. Linda Pini, who acted with considerable charm. The photography is good throughout, and there are many effective settings.



## FILM REVIEWS OF THE WEEK—Continued.

### God's Half Acre.

Walturdaw play in which interest quickens as the story proceeds.

WALTURDAW showed last week to the London trade "God's Half Acre," a picture in which the leading part is taken by Mabel Taliaferro. Its principal scenes are those of a home for the aged, and an orphanage, other more conventional scenes filling the gaps.



SCENE FROM "GOD'S HALF ACRE."

"God's Half Acre" is a Cinderella story in a way. Blossom is the little drudge at Rainbow's End, the haven of rest, bullied by the matron, but loved by the inmates, of whom one teaches her in her scanty leisure. Henry Norman, novelist, wanting to study new types, stays at the home and becomes in the eyes of Blossom a kind of fairy prince. Two tickets for the opera are given to him, and he goes, taking Blossom in clothes he has borrowed from his home. Blossom has mistaken Norman's action, and when she learns he is married is brokenhearted, especially as the matron turns her away, bag and baggage. Tramping through the storm she reaches "God's Half Acre," where she becomes the little mother of the children at the orphanage.

Meanwhile, Norman's wife, having seen the pair at the opera, succumbs to the persuasions of a lover and elopes with him, to meet death in the storm during which Blossom has wandered to the orphanage. Eventually Norman meets Blossom and the earlier dream comes true.

Notwithstanding the excellent material in the story, the earlier part hangs fire. This is partly due to the fact that Mabel Taliaferro, although acting with great charm in some of the later scenes, has not made a success of the character of the drudge. The ungainliness of the part is not artistically represented, and some of the scenes are on the point of becoming tedious. The sub-titles of this period, too, are overcharged with sentiment. Of the other characters Norman's sister (Lorraine Frost) plays a small part with grace. The types at the almshouse are well-

## A Soul in Torment.

interpreted, including the matron of dragonlike characteristics, but "God's Half Acre" has not a sufficiently prominent position in the story to warrant its choice as a title. It is just an incident. There is compensation, however, in the storm incident and the "God's Half Acre" section at the close.

### The Wallop.

An attractive little Western story with ingeniously arranged conclusion.

TRADE-SHOWN in London last week by F.B.O., "The Wallop" is an out-West story with nobody shot. True, a man is found dead, and another, the villain, is dragged off at a horse's heels, but that is all the slaughter. Moreover, in the opening scenes there is a subtle dig at the old-type of cowboy film, when the man who has lived in the "cow-country," is seen watching a kinema picture, and shaking his head mournfully and incredulously at sight of some of the pictured exploits.

John Wesley Pringle, a cow puncher, returns to Gadsden to lay claim to Stella, the daughter of his former partner, Major Vorkis, but finds he has been superseded by Christopher Foy, who is in the running for the position of sheriff, against a bitter and unscrupulous candidate. Pringle, finding his rival a decent fellow, sets out to deliver him from his enemies, and succeeds, the "wallop" being the blow Pringle gives his rival to secure his safety.



SCENE FROM "THE WALLOP."

The scene on Organ Mountain, where Pringle climbs to assist Foy, has a scene temporarily mystifying, when Pringle delivers the wallop that renders Foy insensible, and when the attackers come claiming the reward. The disarming of the sheriff's men is improbable, on the second occasion particularly; nevertheless the picture possesses features out of the common rut of this type of story.

### Room and Board.

Romantic little comedy with attractive Irish settings.

"ROOM AND BOARD" is a rather prosaic title for a play with an Irish castle as its setting, but it is none the worse for that, for there is no reason why room and board should not be had in a castle as well as a cottage.

Gaumont showed "Room and Board" to the London trade last week. It has a story that is neither original nor profound, but what matters is the attractive presentation, which makes it, in the words of an old song, "a different girl again." Lady Doreen Kilderan has inherited Irish wit and beauty from her forbears, and that is about all. The castle is mortgaged up to

**FILM REVIEWS OF THE WEEK—Continued.**

the turrets and her father's concern before his death in the hunting field is to push debts and worries just out of sight and live for the present. On his death the difficulties close round, and instead of sitting down to weep his daughter gets to business. An unpleasant young estate agent offers her the castle in exchange for marriage, but she refuses the offer with scorn.

Some attractive scheming secures a tenant for the castle in the person of an American millionaire, during whose tenancy Lady Doreen acts as housekeeper-maid. The millionaire, who is youthful, succumbs to her charms, and the castle remains in the Wildoran family. Constance Binney, as Lady Doreen, plays an attractive part with the necessary brightness and busyness, looking throughout the capable and witty Irishwoman of the part. As a foil Leila Osborne, with her affectation and make-up and her upsetting into the lake, provided brightness, and the treatment of the estate agent by the millionaire is an amusing incident.

The settings of the play are well chosen and some of them quite beautiful, the castle and village scenes having charm. The play, however, goes upon the shoulders of the leading lady, and is lightly borne.

**Chasing the Moon.**

**A busy Tom Mix Story full of stunts and helped by clever sub-titles.**

**E**NNUI settled down on Dwight Locke in "Chasing the Moon," shown to the London trade this week by Fox Films, much in the same measure as it did on many officers living under peace conditions after the very certain liveliness of war. He had exhausted most of the stunts, whether by broncho-busting, automobile racing, aeroplane dangling, or what not, and life was very dull. He was, of course, rich.

So he started chasing the moon, but from the picture he never got in sight of it, unless it were of the honey variety. Still, he saw life, and Tom Mix shows how he saw it.

Dwight's prospective brother-in-law is a chemist, and Dwight, while in the laboratory, scratches himself with a poison which will cause his death within thirty days. There is only one antidote, and that is in the possession of a professor who has gone to Russia. So to Russia the blood-poisoned one goes at top-speed, a bandit gang endeavouring to capture him on the way. Here is all the ground-work for some amazing stunts, which are performed in quick succession and by diverse methods.

Motor-cycle, automobile motor-boat, railcar, and horseback each have their turn, the antics on the train being very diverting. Ultimately the professor is reached, and the antidote is just about to be applied when Jane and her brother arrive, after another top-speed adventure, to hold up the antidote as the liquid spilt was, after all, not poisonous.

A good start is half the race, and some really witty sub-titling, with which the picture opens, will put any class of kinema-goer into the right mood for a full appreciation of what follows. The



SCENE FROM "CHASING THE MOON."

earlier scenes have not the attractiveness of the later ones, when the moon-chasing begins, but are necessary to provide the right start for the main theme. Eva Novak, as Jane Norworth, has not a very big part in this picture, which is all through a Tom Mix story. Throughout, the sub-titling is very smart and the picture will prove most popular.

**The Man Tamer.**

**Story dealing with circus life, but with few vivid moments.**

**T**HE title of "The Man Tamer," which F.B.O. exhibited to the London trade this week, does not immediately suggest that it is a picture dealing with circus life. Carl Laemmle is its producer, and Gladys Walton plays the title part as Kitty Horrigan, the lion tamer's daughter.



SCENE FROM "THE MAN TAMER."

She is shown in the earlier scenes as her father's assistant in a lion-taming circus show, and repelling the unwelcome attentions of Delmar, the circus manager. An angry lioness downs



## FILM REVIEWS OF THE WEEK—Continued.

the father during the performance, and brings into the story Bradley Caldwell, a member of the audience, who comes to offer assistance to the wounded man. He is rich, and a profligate, and upon his second visit is unceremoniously kicked out by Murphy, her father's assistant.

Now that the father is away, Delmar becomes at first pestering, and afterwards hostile, and the girl, finding no engagements coming her way, is almost despairing. At length, Caldwell gets her a music-hall engagement, and his father calls upon the girl to tame his son, in other words, to win him from his habits of drinking and wildness. This she achieves, and so successfully that Caldwell proposes marriage, at first to the father's indignation, but afterwards to his satisfaction.

The story is slight, being mainly a string of incidents, and, although the circus interest is present all the time, it seldom grips as a circus story should. Moreover, the majority of the scenes are too dark, and, although such darkness suggests the dim lighting of a travelling circus, it is not in such circumstances that photographic detail is clearly seen. In a better light and with the camera at a better point of vantage, much more might have been made of these incidents.

### Periwinkle.

**A fascinating picture in which a child heroine plays the larger part. A popular offering generally.**

**T**HERE is a peculiar charm and fascination about the little heroine of "Periwinkle," the French comedy-drama shown to the London trade by Walturdaw this week, and we are inclined to think that the innocent naivete of the child, and the light comedy element introduced by the appearance of her somewhat corpulent uncle and guardian, will strongly appeal to the average kinema audience.



SCENE FROM "PERIWINKLE."

A child-player, who is natural and childish, and sweet withal, is a safe card to play in any film story, and little Suzy Love is such a charming little girl, and so natural in all she does, that her part in the play would alone assure its success. Although of French origin there is little either in the acting or the story to betray its nationality. But for one or two opening scenes, which are laid in Provence, and a passing glimpse of the Carnival at Nice, the play might just as well be labelled English, for its sentiment is homely, sweet, and clean, and essentially English in tone throughout.

The story of this pretty comedy—which does not contain a dull moment—is briefly as follows: Periwinkle, our little heroine, lives with her mother in a village in Provence. The evening the story opens the air is close and sultry and nature itself seems in a troubled state. Periwinkle and her mother retired to rest, and very soon they were disturbed by the earth's trembling. Walls fell in, wreck and ruin were soon on every hand. Hundreds of peasants were fleeing for their lives, many engulfed in the falling ruins. Periwinkle, escaping from the falling masonry, rushes to her mother's room to find her buried in the ruins and quite dead. Tragedy and comedy go often hand in hand, and while these tragic scenes were occurring in the little Provençal village, a carnival and its attendant follies were in full swing in gay Nice. Charlie Harlett, a stout, elderly beau, is enjoying himself to the fullest extent, and ultimately reaches home in the small hours, to find awaiting him his little niece Periwinkle. She tells him her tragic story and at once establishes herself in her uncle's favour.

At first Charlie was embarrassed at the advent of the little girl, but soon found her an influence for good in his household. Gantron, his servant, at once becomes Periwinkle's devoted slave and assists her in many attempts to reform her uncle of many of his bad habits. One of Charlie's bad habits is that of going out in the evening and returning in the small hours. Periwinkle begs of her uncle to stay in at night. He promises again and again, but always breaks his word. One night Charlie has evaded Periwinkle as usual, and impressed with Gantron's oft-made remark that "Maxim's would be the death of Charlie," Periwinkle, as soon as she learns of her uncle's absence, follows him, although the night is wet and cold. Thoroughly drenched she reaches Maxim's restaurant, and Charlie upon coming out to her is horrified at her bedraggled appearance and takes her home in a taxi. The next morning Periwinkle is in a high state of fever and the doctor certifies it to be bronchitis. A piano playing next door disturbs Periwinkle, and Charlie goes and asks the player to kindly desist. Mrs. Rouvre, the pianist, is a widow, and at once offers to go in and see the child. This is the commencement of a strong friendship between Periwinkle and the widow. As soon as the child recovers she is taken into the country, but the change is hardly beneficial, and Gantron expresses his opinion that the child will die unless she has a woman's care.

Gantron decides to take matters into his own hands. He tells Charlie that he is going for the only doctor he knows that will do Periwinkle good. He takes the car and after a long absence he returns with Mrs. Rouvre, who at once mothers the little girl and restores her to life and gaiety. Uncle Charlie is soon in love with the charming widow, but is ashamed of his corpulency and dare not propose. He goes in for rigid diet and all kinds of physical exercises to reduce his fat. Mrs. Rouvre, however, notices his extraordinary exertions and questions him. Then Charlie musters up courage and proposes, with the happiest results, and much to the satisfaction of Periwinkle, who at last has a mother she can love.

The acting throughout is excellent; the comedy vein, though slight, is delightful; there is a strong touch of drama at the opening of the story when an earthquake deprives the child of her mother; the photography is excellent; and the picture is one that may be included in any program with the certainty that it will prove a generally popular offering.

**A Soul in Torment.**



# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**New Birmingham Suburban Kinemas—The Pavilion—Kinema Musician's Rights—A.P.C.T. Stunt—From the Potteries—Pathé's New Depot.**

**T**RADER and public opposition was forthcoming at last week's Birmingham Licensing Sessions to the scheme of Mr. John Hughes, J.P., for providing the suburb of Sparkhill with another kinema. On behalf of the applicant, Mr. Wylie argued that there was not a kinema within a radius of a quarter of a mile and a population of 10,000 awaiting a picture house. This was met with the statement that there were already five kinemas within a mile of the site. Mr. Hughes's plans provided for the erection of an up-to-date hall with a seating capacity of 1,100 at a cost of £20,000, but the Justices refused his application.

## Councillor McDonald Successful.

Councillor G. F. McDonald, ex-president of the C.E.A., has secured the approval of the Justices for the erection of a modern picture house in King's Heath. In 1919 when he made his original application it was not considered opportune owing to the luxury building ban, and, although Mr. McDonald has been in possession of the freehold of the King's Heath site for the past three years, he is still faced with the difficulty that the hall cannot be completed until eight cottages fronting High Street have been demolished. The only opposition forthcoming was from the tenants of these houses, but they were told that the Rents Act protected them.

## The New Hall's Capacity.

Similar in design to The Coronet, Small Heath, Councillor McDonald's latest house will have a capacity of 1,250, the auditorium seating 900 and the balcony 350. A feature of the hall will be a commodious waiting room. It will be constructed of brick, the front being faced with terra cotta, and the estimated cost is £30,000. The Justices sanctioned the scheme subject to building operations being commenced within four months.

## Other New Schemes.

The promoters of two other Birmingham suburban kinema schemes sanctioned in January last have found it impossible to commence building operations. The Hall Green scheme has been held up owing to high building costs, while at Northfield Mr. A. A. James has been hindered by the Corporation not fixing the building line under a road-widening scheme. In both cases the Justices gave the promoters a further two months' grace.

## The Pavilion.

An echo of the scheme to convert the old Birmingham Gaiety Music Hall into a kinema, to be known as the Pavilion, was heard at the County Court, when Mr. Leonard Deisey, architect, claimed the orchestra, pit stalls, and balcony seats under an execution in respect of the plans for the Pavilion. Mr. Benjamin Kennedy, who sold the Hall to the Pavilion (Birmingham) Ltd., claimed the seats as part of the freehold on which he held a mortgage. Judge Amphlett reserved his decision. Asked by the Licensing Justices what was going to be done with the Gaiety Mr. Kennedy's solicitor pointed out that under an order of the Court his client had to wait for six months, as the holders of the equity and second mortgages had the right to pay off their mortgages during that period. The licences were renewed, but will remain inoperative until the premises are reconstructed.

## Kinema Musicians' Rights.

Three ex-members of the Queen's Kinema, West Bromwich, claimed a week's wages in lieu of notice from the proprietor, Mr. Tom Leach. They were only given a week's notice instead of a fortnight in accordance with the custom in the profession. Mr. J. F. Lees, secretary of the Midland Branch of the A.M.U., supported their contention, and, in two of the cases, His Honour upheld the acknowledged custom. He found, however, that the violinist, Miss Annie Burnell, had accepted the week's notice.

## A P.C.T. Stunt.

"Little Lord Fauntleroy will dress this window on"—ran a notice exhibited at several of the retail establishments in Birmingham last week-end. That stunt formed part of the P.C.T.'s publicity campaign in connection with this week's run of the Mary Pickford feature at the New Street Picture House. "Little Lord Fauntleroy" was impersonated by Miss March, a London actress, who, in addition to dressing these windows, paraded the streets in an open carriage, and distributed toys and postcards of "Mary" to the children attending the matinees.

## From the Potteries.

By the way, Captain Buckthought, who has for some months past been in charge of the New Street House, has been succeeded by Mr. Alexander C. Grant. The new resident manager is not a stranger to the Midlands, for four years ago on resigning the managership of the Castle Street Picture House, Bristol, he became outside representative for the Walford Co. in this territory. In 1920 he returned to the exhibiting side of the trade as district manager for the Bio-Colour Co., with headquarters at Hanley (Staffs.). While at Bristol he took an active interest in the C.E.A., and was for four years chairman of the local branch.

## Pathé's New Depot.

This week found Mr. W. H. Wilson, of Pathé's, in possession of his new headquarters at 88, John Bright Street, Birmingham. Formerly occupied by Perfection Pictures, Ltd., the premises have been rearranged and decorated throughout. Mr. Wilson now possesses a suite of up-to-date and well-arranged offices right in the heart of the film quarter of the city. His latest offering is the Selznick production, "The Girl from Nowhere," starring Elaine Hammerstein, which was shown to the trade on Tuesday last.

## Briefs of Interest.

A model kinema for showing industrial and trade films has been erected and licensed in Bingley Hall, Birmingham, in connection with the Industrial and Commercial Efficiency Exhibition (May 25 to June 3) and the International Fandry Trades Exhibition (June 15 to 24).

The Birmingham K.R.S. intends to revive its proposal for the formation of a permanent Joint Standing Committee for the Midlands. The suggestion was recently turned down by the local C.E.A.

Although practically completed, The Coronet Picture House, Small Heath, will not be opened until August Bank Holiday.

"Long Odds," Stoll's latest sporting film, will await exhibitors at New Street Picture House, on Wednesday next.

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Featuring M. LEON MATHOT, M. HENRY KRAUSS, Mlle. GINA RELLY, Mlle. ANDREE PASCAL. Length 32,000 ft. approx. Gorgeous French Serial, produced as only the French can. Strong, gripping story. Picturesque settings and perfect technique.

## THE LAND OF DEATH

Featuring Monsieur LEON MATHOT, Mlle. BRABANT. Length 6,000 ft. approx. One of the famous productions of M. Abel Gance. A very powerful and wonderfully thought-out picture play. Full of punch.

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Produced by and Featuring M. HENRY KRAUSS. Length 6,000 ft. approx. A strong domestic drama, introducing a subtle theme and ending in a Corsican Vendetta. Lavish Production.

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Featuring EMMY LYNN. Approx. Length 6,000 ft. A tense, human drama abounding in thrills.

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Featuring GENEVIEVE FELIX. Approx. Length 5,000 ft. A beautiful home story full of pathos.

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Featuring GENEVIEVE FELIX. Approx. Length 6,500 ft. A real gripper. Tense dramatic situation.

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# A Dangerous Adventure

The Serial with a Million Thrills.



In Fifteen  
Breathless  
Episodes.

RELEASE DATE:  
November 27, 1922

Pearl Films Ltd  
86-88 Wardour St.  
London, W. 1.

# A chorus of praise for A Dangerous Adventure

(A Warner Bros. Production).

## Read these opinions:—

"The production is lavish, and the many spectacular scenes are really well done. This African forest is a paradise for the sportsman. There are lions, tigers, elephants, zebras, hyenas, and monkeys in droves and herds, and schools everywhere. There are also hundreds of natives who engage in weird dances and mystic rites, a volcano in eruption, an earthquake, and a tropical thunderstorm, together with minor incidents like death-grapples between human beings on the edges of cliffs, and even, in one instance, under water."

**THE TIMES,**  
May 15, 1922.

"This production fully bears out the boast put forward by the Pearl Film Co. that 'it is a film which will outrival any preceding serial of the kind.' It certainly, to my mind, made the preceding animal serials look 'thin' and poor by comparison."

**THE PEOPLE,**  
May 14, 1922.

"Children and adults will both love this healthy story of adventure in which animals of every variety play so prominent a part. Indeed, it is the clever manner of presenting impressive jungle creatures in a setting of realism that provides the most successful scenes in this remarkable production. The three episodes shown emphasise the unusual appeal of this fascinating serial, which certainly differs from others in its insistence upon the dramas of Nature rather than upon the machinations of the stereotyped human villain. Naturally, there is conflict between good and bad people, but there is a breadth about the whole thing which transports the audience to new and foreign forms of primitive life."

**BIOSCOPE,**  
May 18, 1922.

"Some of the stunts are exceptional and quite amazing. . . . Here and there is a pleasant touch that might almost be called pure Nature study, such as the trail of the leopard after her young. The many and varied interests of the features make it a serial of great exhibiting possibilities."

**THE CINEMA,**  
May 18, 1922.

"A real thriller . . . possesses sensations calculated to thrill the most hardened of kinema-goers. . . . If all the episodes are as cleverly handled in cutting short at an enthralling moment there should be no difficulty for any exhibitor in attracting a continuance of patrons."

**THE FILM RENTER,**  
May 20, 1922.

"A fine animal and jungle serial located in savage South Africa . . . adventures among cannibals, wild animals, volcanoes, etc., form the plot of the serial, which to judge from the three episodes seen, is above the average in every respect. Fine scenery and photography, dangerous-looking situations, pretty heroines, and troupes of wild animals."

**THE IMPARTIAL FILM REPORT.**  
May 13, 1922.

## Think what it means to you—

A crammed  
house for  
15 weeks.

# Pearl Films, Ltd., 86-88 Wardour St., W.1.

# "EYE STRAIN" FIGHT AT AN END.

## Birmingham Exhibitor Withdraws from Test Case.

(By our Birmingham Correspondent.)

AT the eleventh hour the C.E.A. were robbed of the anticipated test case on the all-important point whether licensing magistrates had power to impose local regulations as a condition of the granting of a cinematograph licence. It will be recalled that at the March Sessions of the Birmingham Licensing Magistrates, Mr. Norman Hart, who appeared for Mr. H. Bruce, licensee of the Imperial Playhouse, High Street, contended that the Justices had no authority to refuse to renew the licence because Mr. Bruce declined to comply with the eye-strain regulations by either removing two rows of seats or setting back the screen.

The Justices, in renewing the licence until May 17, stated that they would then be prepared to argue the point and if necessary state a case.

Disappointment, however, awaited the trade at the adjourned sessions last week, for Mr. Bruce informed the Justices that Mr. Joseph Powell, the proprietor of the Imperial, had withdrawn from the fight and had agreed to increase the distance between the screen and the front seats to meet the Justices' requirements.

### The Justice's Viewpoint.

In renewing the licence for two months to enable the alterations to be carried out, the chairman of the Justices (Mr. S. E.

Short) remarked that the duty of licensing, and therefore of supervising the places of public entertainment in the city, had been committed to the Justices. They had endeavoured to carry out the duties devolving upon them with moderation, and subject to the obligation to secure the public safety, security, and convenience, had considered the limitations of many of the houses constructed before the necessary experience had been gained, with a view to obtaining for the public the maximum of convenience possible. With regard to the distance between the observer and the picture, each of these houses had been treated upon its merits and care had been taken, whilst securing the best possible results, to interfere as little as possible with the seating accommodation of the house.

In every case but one the Licensing Justices had been met by the licensees and agreements reached. In the case of the Imperial Picture House, in High Street, the licensee had questioned the right of the Justices to make such requirements. This had necessitated the preparation of evidence, and a case had been prepared which, if necessary, would have been submitted. The reports received from the experts consulted, confirmed the personal judgment of many of the Justices. They were quite satisfied that they had the right to impose the conditions required to bring about the needed improvements, as a condition to granting the licence.

## ASHINGTON BURGLARY.

### Prisoners Again Remanded.

THE three men arrested in connection with the robbery of a safe at Ashington at the house of a proprietor of a local picture hall were again charged on remand at Morpeth Police Court last week.

Mr. Shaw, for the prosecution, applied for a further remand for a fortnight.

Mr. Smirk protested that this was the fourth time the men had

been before the magistrates and remanded and pressed for their liberation if a further remand was to be granted.

Mr. Shaw agreed that it was not fair to keep men in custody an unreasonable length of time. In view of the difficulties of the case, however, and the necessity for the police being afforded the fullest scope for their inquiries it was not desirable that they should be hampered. If the men were allowed out on bail, they might frustrate the efforts of the police. Therefore he urged that bail be not allowed and that the men be remanded for fourteen days.

Mr. Smirk did not agree, and one of the accused remarked that it was a disgrace.

### Bail Refused.

Superintendent White then gave evidence of arrest, and added that exhaustive and extensive inquiries were being made in connection with the case, both with a view to completing it and seeking witnesses from various parts. Money was being put into circulation in London every other day. He assured the Court that no time was being wasted.

The accused men were remanded for a week, bail being refused.

Hunt made an application for £17 he had in his possession when arrested to be handed over to his wife, but Mr. Shaw said that in view of the statement Hunt had made it seemed clear that the money was part of the proceeds of the Ashington burglary, and the Court refused to grant the application.





# THE TRADE IN WALES.

(By our Cardiff Correspondent.)

## Wales and Cocaine—Kinema Outing—Entertainment Tax Prosecution—Kinema v. Stage—Aberystwyth and Competition.

A GREAT deal of interest has been aroused in South Wales over the decision to ban "Cocaine," but, so far as the Welsh territory is concerned, it is quite likely that the film will be allowed to go to the halls in the principality. The subject is being handled down here by Mr. Douglas Thomas, and exceptional bookings have been received for it. Last week at the Kinema Exchange, the deputy-Chief Constable of Cardiff viewed the subject, and his report, I am given to understand, is in favour of the exhibition of the film on the ground that there is nothing in it that might be taken exception to. Neither the Chief Constable, nor the Cardiff Watch Committee have seen the film, but they are going to attend the trade show, which is being held in Cardiff this week, and, of course, the whole matter rests with them.

### Kinema Outing.

It has been decided to hold the kinema trade outing at the end of June, and the venue will be a tour of the charming Wye Valley. The committee is at work, and it is hoped to have a very happy day. The secretary is Mr. Stanley Edwards, of the Kinema Exchange, from whom all particulars and tickets can be obtained.

### Owners Summoned.

A solicitor who was appearing at Port Talbot Police Court last week for two colliers who had just purchased a kinema and were summoned for breaches of the Entertainment Tax regulations, was the central figure in a "scene" there during the hearing of the case. William James Bankes and Ernest Hamblin, joint proprietors of a kinema at Glynorwg, were the defendants, and evidence was given by Arthur Bowen, Customs and Excise Officer, that he visited the kinema and asked several people there to show him their tickets. They replied that they had none, and defendants then told him that the people had paid for admission at the door, and no tickets were issued to them. Mr. G. Comlin, for the prosecution, said the loss to the Crown on the night in question was about 17s. 6d., and Mr. Exton, the solicitor for debts, pleaded guilty on their behalf. He was about to explain the circumstances when the chairman (Mr. Charles Jones) said the bench could only deal with the

date of the offence, to which Mr. Exton replied that he was entitled to place his defence before them.

A warm argument between him and Mr. Jones ensued, when Mr. Perry Jacobs, J.P., intervened with "Can you give us a reason why they did not give tickets on this night?" Mr. Exton, heatedly, and throwing his papers on the table: "No, I would not give you any reason now. I am disgusted with the way in which I am treated. I won't give you a reason." After the Clerk had told Mr. Exton that he must not address the Bench so, the latter sat down, and the Bench imposed a fine of £6 on each defendant.

### Kinemas and the Drama.

In the more remote Welsh villages the experience of entertainment caterers for some months past has been that patrons are still partial to the old Welsh drama, and it is, therefore, not very surprising to find the program at the Central, Ystalyfera, alternating between this form of entertainment and pictures. There can be little doubt, however, of the appeal of the latter, especially when subjects of extra emotional interest are included, such as have recently been seen in this valley.

### Competition at Aberystwyth.

It is gratifying to find that the Aberystwyth Council has decided to check undue competition, as is apparent from a decision reached by them last week, when Messrs. Studt and Sons, roundabout proprietors, made application for the use of Smithfield. H. Hughes moved that the application be not acceded to, and said the Council should have regard to their own tenants, such as the proprietor of the Imperial Kinema who paid them £200 a year, and at a large expense had converted the local baths into a kinema. After J. Isaacs had remarked that they had enough amusements already, the Council decided to refuse the application, although the Public Entertainments Committee had recommended that it be granted.

### A Biblical Subject.

Tilney's trade show last week of "Joseph and His Brethren" was well attended, and Mr. Jack Baggart, the manager, has had extensive bookings.

## CROWD'S REVENGE ON KINEMA PROPRIETOR.

### The Penalty of Public Office.

FOLLOWING the demonstration at the Walney Picture Theatre, Barrow, last week, another scene of hostility in which the unemployed were the principal actors took place at Barrow this week, when a large crowd marched in procession to the Electric Theatre, the pioneer picture house in Barrow, and endeavoured to prevent patrons from entering, any who did so being hoated. These extraordinary proceedings were aimed at Councillor Chris. Barben, part proprietor of the kinema, who happens to be the chairman of the Watch Committee, and who by his casting vote defeated a resolution brought forward by Labour members for the withdrawal of mounted and other police who had been drafted into the borough to maintain order. Massed picketing tactics had been

carried on by the unemployed, locked-out engineers, and members of other trades affected by the labour disputes at the shipyard.

The crowd completely blocked the thoroughfare outside, making it almost impossible to get near the building. Later, a detachment of police succeeded in clearing a space in front of the door-ways, but the crowd hung on, and at the second show, especially, the pictures were shown to practically an empty house.

Councillor Barben afterwards, in an interview, explained that he had nothing to do with calling in the police, and that before he gave his casting vote the Mayor had undertaken the responsibility to deal with the matter by withdrawing the mounted police after coming to an understanding with representatives of the workers. Councillor Barben also pointed out that he is only one of the proprietors of the theatre, and the interference with the business affected others who had nothing to do with the question at all. Happily business at the theatre is now proceeding as usual.

# ARROW FILMS



## THE BROMLEY CASE

□  
A MYSTERY  
SOLVED BY  
**GLEN WHITE**

Starring as  
**"TEX,"**  
ELUCIDATOR  
OF  
MYSTERIES

## SHERIFF OF HOPE ETERNAL

A stirring, romantic  
Western Drama,

Featuring  
**JACK HOXIE**



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'Phone: Midland 818.

### TRADE SHOWS:

#### The BROMLEY CASE

OWN THEATRE,  
Wed. May 31,  
at 2-30

Cinema Exchange,  
Friday June 2,  
at 12-15

MANCHESTER:  
LIVERPOOL:  
Trade Shown.

GLASGOW:  
Cranston's  
Mon. June 5, at 11

NEWCASTLE:  
NEW PAV. THEATRE,  
TUES. MAY 30, 11-15  
DANGEROUS PATHS  
TRAIL OF A CIGARETTE

#### SHERIFF OF HOPE ETERNAL

OWN THEATRE,  
Wed. June 14,  
at 2-30

Cinema Exchange,  
Friday June 16,  
at 11 a.m.

MANCHESTER:  
LIVERPOOL:  
To be Announced

GLASGOW:  
Cranston's,  
Mon. June 19, at 11

LEEDS:  
SHEFFIELD:  
NEWCASTLE:  
To be Announced

BIRMINGHAM:  
To be Announced

# NORTHERN SHOWMEN AND THE ENTERTAINMENT TAX,

**Complaint that more money is being asked for, and that "A lot of people" have not yet contributed to the Campaign Fund.**

**T**HE abolition of the Entertainment Tax provoked considerable discussion at a meeting of the Northern Branch of the C.E.A. held in Newcastle last week. Mr. J. S. Snell, Gateshead, chairman of the branch, presided.

## Future Tactics.

Mr. Dixon Scott, the local secretary of the Entertainment Tax abolition campaign, introduced the matter by drawing the attention of the members to the remarks that he made at the conclusion of his report at the last meeting of the branch on the work of lobbying. On that occasion, he said that he was not too sanguine of any immediate result of that work. Mr. Morrison thought the speaker was pessimistic on that occasion, but events had proved that his pessimism, if it could be so termed, was not uncalled for.

Budget day had passed, and now the exhibitors would have to consider what their tactics were to be in the future. If they allowed the question to grow cold, they would have hard work to again raise sufficient heat to move the Government. Attention had been focused on the question, and they must benefit by that and endeavour to get an alteration in the incidence of the tax. Whilst having the total abolition of the tax in view, the Abolition Committee, in London, was at present working on these lines, and doing it in a thorough and complete manner.

## The Simultaneous campaign.

A letter had come to him from the committee in which it was suggested that in continuance of the national campaign protest meetings should be held simultaneously throughout the country, in every place of over 10,000 inhabitants, on a Sunday in June. The committee wished to be furnished with the names of any halls in the four Northern Counties that were available for such meetings, and they were hoping that their suggestion would be widely adopted. If the question was to be tackled, the Government must be tackled absolutely on their own ground. The Government was saying that the public and not the exhibitors paid the tax, but the exhibitors knew that the money was coming out of them. To get the sympathy of the public it would have to be shown that they were going to get something out of any change that might be obtained, or else that a very great injustice was being done.

## The Point of Appeal

In his opinion the public ought to be reminded continually of the fact that the patrons of the poorer seats were paying a much higher percentage in taxes on their entertainments than the people who patronised the dearer seats, and were, therefore, apparently better able to pay their fair share of the taxation. That, to his mind, could be done best by every exhibitor showing a lantern slide at each performance drawing attention to that injustice. In these times wages were falling all round and people were looking for cheaper entertainments. The exhibitors, however, could only afford to cheapen their seats by whatever amount they might be able to get off the tax, and of that fact the public should be made aware.

## General Election Pressure.

This year there was almost sure to be a general election, and if the exhibitors had the public behind them in declaring that the working classes must have fair treatment in regard to this tax, there would not be a Parliamentary candidate in the country that would dare to say that he was prepared to continue the Entertainment Tax without altering the incidence of it. The speaker volunteered to send to London the names of any halls that were available for the Sunday evening meetings. If speakers could be arranged for locally he would undertake the responsibility of finding some. They must keep hammering away at the iniquitous imposition of the tax. (Applause.)

A number of members volunteered the use of their halls for the Sunday evening meetings, and Mr. Scott intimated that he would forward the names to London.

Mr. E. W. Adams, at a later stage of the meeting, said that the Entertainment Tax Abolition Committee was asking for more money. He wished to be assured that others were giving their proper share towards the expense of the campaign before he sent them any more money. A lot of money was being spent by the committee, and those who were finding it, he thought, ought to be allowed to do more than merely pay and look on. He would gladly send another contribution if he thought that every member of the Northern branch had paid his levy to the expenses of the Abolition Committee, but he was not so convinced. He moved that the Branch Secretary be instructed to write to headquarters and ask to be furnished with a list showing how the Northern branch stood in relation to other branches.

The Chairman replied that owing to the method that had been adopted for the collection of the money, unfortunately the branch was not in the position to know which of the members had paid and which had not.

## "Money Well Spent."

Mr. W. Carr intimated that in his opinion it was very unfair that the halls that had already contributed should be asked for a further donation before a lot of people had paid their first subscription.

Mr. Dixon Scott said that among some exhibitors he had found a doubt as to where the money ought to be sent. He was not quite sure how far Mr. King and the Abolition Committee were working together in regard to expense, but whatever was spent in the fight was money well spent, and the people in London were all working very hard.

The Chairman replied that if other parts of the country shirked it was no justification for them shirking.

It was ultimately decided that the secretary should write to the general secretary, and request to be furnished with a list of the Northern branch members who had paid their levies.

**If Woman could but read  
the Soul of Man—?**

## TRADE SHOW

MONDAY MAY 29 at 10 a.m. & 3 p.m.  
 TUESDAY „ 30 at 10 a.m. & 1-30 p.m.  
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**FILM BOOKING OFFICES (1919) Ltd.**  
**22 SOHO SQUARE, :: LONDON, W.1.**

# NORTHERN BRANCH MEETING OF C.E.A.

## Discussion of the Standard Contract—Operators' Wage Variation—Exclusion from Trade Shows.

**S**UGGESTED amendments to the Standard Contract occupied the attention of the members of the Northern branch of the C.E.A. at their meeting held in Newcastle, Mr. J. S. Snell, Gateshead, presiding last week.

The matter was introduced by the secretary, Mr. Alfred Smith, intimating that the Head Office of the Association had notified him that it was proposed to reconsider the Standard Contract, and the views of the branch were asked in regard to the matter. In consequence of the question being urgent, a meeting of the executive of the branch was called and certain recommendations, as amendments to the existing Standard Contract, were drawn up.

### Suggested Amendments.

The recommendations were as follows: Clause 5, Barring Clause. (Proposed alteration): A specific number of days for the bar should be stated, and 10 days was suggested. Cases were cited by members where a month's bar had been stipulated. This was regarded as too long a period, and not in the interests of the trade.

Clause 7. Addition of extra sub-section F. The release date of any film or films for the territory, and the period of the first run to be specified on the contract.

Clause 8. Amended to read: The exhibitor shall pay carriage at ordinary rates one way only to the renter's office in the territory, or the equivalent thereof if the films are, at the renter's request, transferred or sent to another address.

Clause 17. Provision should be made in this clause that the signing of the contract should be done in triplicate, so that the exhibitor may retain a true copy pending the receipt of his confirmation, unless such confirmation is made at the time of signing.

Extra Clause. Length of Film. An extra clause should be added to provide that the renter shall declare on the contract the length of the film at the time of release.

### Reasons for the Changes.

The Chairman informed the members of the reasons of the committee in respect to the proposed amendments to the form of contract. When a film was booked for second run, he said, it was naturally presumed it would have had a first run of three days. Recently, however, it had happened that more than three days had been taken for first runs, and in Newcastle they had extended to a week and even a fortnight. Naturally the value of a film had been considerably reduced to the exhibitor who had taken the second run, after it had been on view to the public in a town for six, nine, or twelve days, when he expected that the first run would only be for three. The committee felt that the members were justified in demanding to know how long the first run of any particular film was going to last.

### An Old-Standing Grievance.

An old-standing grievance was the question of carriage, and it was time the exhibitors insisted that they were going to be responsible for carriage only one way. It was highly desirable that contracts should be signed in triplicate. It was most inconsistent to expect a man to sign a contract and then let

it leave his hands, to be mutilated by deletion or addition, and then accept it later in confirmation of his original contract. The exhibitor had as much right to a fair copy of the original contract as had the renter, and the signing in triplicate would ensure that the exhibitor had a fair copy of the original until such times as the confirmation came through.

The meeting approved of the recommendations that the Executive Committee had forwarded to London on behalf of the members of the branch.

### Operators' Wage Variation.

Some discussion took place as a result of a notice of motion by Mr. Watson Young, Gateshead, that notice of a reduction of wages should be given to the Kinema Operators' branch of the Electrical Trades Union. It was decided that the secretary should notify the officials of the union that at the end of three months it was the intention of the exhibitors to vary the rates of pay of the operators as follows: Chief operator, continuous show afternoon and evening, reduced from £4 15s. per week to £4 per week; second operator, continuous show afternoon and evening, from £3 6s. 6d. to £2 10s. per week; chief operator, twice nightly, with one matinee, from £4 5s. 6d. to £3 10s. per week; chief operator, continuous evening, with one matinee, from £4 5s. 6d. to £3 10s. per week; chief operator, once nightly, with one matinee, £3 6s. 6d. to £2 10s. per week; apprentices, first year, from 15s. to 10s. per week; second year, 20s. to 15s.; third year, 25s. to 20s.; fourth year, 30s. to 25s.; and fifth year, 35s. to 30s. per week.

### Barring the Marker.

The exclusion of certain viewers from trade shows by some renters was again discussed. The secretary reported that since the last meeting he had had further correspondence in respect to the attitude adopted by certain renters in excluding representatives of an agency from their trade shows. The assistant secretary of the C.E.A. had written stating that the question of accredited representatives being prevented from attending trade shows was to be discussed by the Standing Joint Committee of the C.E.A. and the K.R.S., and that in due course a report of the discussion would be forwarded to the branches.

### —And the Trade Press.

The Chairman pointed out that when the question was previously before the branch it was purely in relation to the attitude of certain renters against a film viewing agency. He suggested at that time that if the renters were allowed to carry out that system without protest it would only be the thin edge of the wedge, and that the exclusion of critics from the trade journals would be the next step. At the previous meeting some of the members did not agree with his views, but he thought that events that had since transpired had proved that he was correct. From the trade Press he gathered that one of their reporters had been absolutely barred from viewing certain films. That was not beneficial to the subscribers to the journal concerned, nor to their benefit as members of the C.E.A., because he was convinced that it was only a short way from putting a ban on the trade Press to putting a ban on the film report pre-

(Continued at foot of next page).

## AN AMERICAN STAR PUBLICITY MAN.

## KINEMA PROPERTIES IN THE MARKET.



HARRY REICHENBACH.

Specially sketched for THE FILM RENTER  
by Sir Charles Higham, M.P.

### Important Midland Sale Next Week.

IT is not often that such important kinema properties are on offer at one time as those which will be offered by public auction on Thursday next, at 4 p.m., at the Grand Hotel, Birmingham. The properties are situated in central positions in the Midland towns of Wolverhampton, West Bromwich, Walsall, and Kidderminster. In every case vacant possession may be had upon completion of purchase, except as regards premises let off on leases or agreements.

Of the Wolverhampton properties the Picture House in Victoria Street with the sub-let premises covers a space of 605 square yards, and has a frontage of over 48 feet to Victoria Street, and a seating capacity of 280. The Coliseum is in Dudley Road, has an area of 2,033 square yards, a frontage of over 60 feet to Dudley Road, and extensive frontage to Bell Place. Its total seating accommodation is 920. Both the foregoing are freehold properties.

The West Bromwich property (Lot 3 in the sale) is the Palace, with frontages to High Street, Queen Street, and Paradise Street. It is held under three leases which expire in from 32 to 35 years. The total area covered is 1,000 square yards, and the seating accommodation 926.

Two lots are in Walsall, one, the Electric Theatre, better known, perhaps, as the Palace, being freehold, the other, the Kinema de Luxe, leasehold. The former, in the Square, has a seating accommodation for 1,218, and covers 1,608 square yards, the latter 527 square yards, with entrances from Stafford Street and Green Lane, and accommodation for 838.

Kidderminster's Picture House in Vicar Street is Lot 6. It is in a central position, has nearly forty years' lease to run, and has a seating capacity of 900. Both the Walsall and the Kidderminster houses have singing as well as cinematograph and music licences.

(Continued from previous page.)

pared and sent by the association to its members. Anything that was likely to cause a restriction of free and unbiased criticism of films must invoke the greatest disapproval on the part of the exhibitors. (Applause.)

### The Day of Meeting.

Mr. W. Carr gave notice that at the next meeting of the branch he would move that the day of meeting be returned to Wednesday instead of Tuesday. His reason for that was that there had not been an increased attendance as was expected when the alteration was made.

It was reported by the secretary (Mr. Alfred Smith) that he understood that the Council at its last meeting had dispensed with the services of the publicity agent.

The Chairman expressed pleasure at the statement of the secretary, and he was of opinion that the members would also be glad. The Council, without consulting the branches, had made the appointment at a salary of £600 per annum, and that together with expenses approximately represented £1,000. The office was a sinecure, and nothing had been heard of the agent since his appointment.

### Music.

The Secretary intimated that he had personally tested a new music subscription agency, and pointed out that for 10s. per annum he was promised all song, dance, and orchestral com-

positions put out by the firm, and the first batch contained 23 pieces of really good music. Members in search of cheap music he advised to give the agency a trial, and offered to let any member see the firm's catalogue.

The attention of the members was drawn to the summer conference to be held at Liverpool, from June 27 to June 29, and the secretary asked those members who desired to attend to send notice to him early in order that arrangements for their entertainment might be made.



# What Goldwyn have done in the last *Thirty Days*

**I**F you have been watching the news you know that Goldwyn have signed up and lined up Big Directors—names that have been connected with big money successes.

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*All this in one month! This isn't all!*

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**Marshall Neilan**  
will make his future productions for the Goldwyn organisation

**Allen Holubar**  
will produce for Goldwyn. He will make "Broken Chains," the Chicago Daily News prize picture story.

**Maurice Tourneur**  
is now among us making initial scenes for "The Christian," by Hall Caine.

**R. A. Walsh**  
has been signed by Goldwyn, and will start immediately on the first of his special productions at the Goldwyn Studios.

**Rupert Hughes**  
under his new Goldwyn contract will write edit and direct big Goldwyn productions with featured players.

---

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*Neilan Walsh Tourneur Holubar Hughes +?*

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# BRISTOL C.E.A. MONTHLY MEETING.

## New Delegate Elected—Members Discuss Tax Campaign—An Adjournment—Suggestions for Contract Amendments.

**T**HE monthly meeting of the Bristol and West of England branch was held last week, Mr. A. B. Atkinson, the chairman, presiding.

On the proposal of Mr. E. A. Tasker, seconded by Mr. E. Mulford, Mr. S. H. Justin was elected delegate in place of Mr. A. J. Davey, resigned. On a vote being taken as to who should be the first delegate, Mr. Justin or Mr. Tomkins, it was decided that the former should be first delegate and the latter second. Mr. Justin was also elected as branch representative on the General Purposes Committee.

### The Tax Campaign.

There was considerable discussion over the new whirlwind campaign as outlined in the circular issued by the Committee, the question debated being whether the branch should support the scheme; several members expressed themselves doubtful of the advisability of appealing to the public for support unless it was decided to pass on to the public any reductions or concessions gained. Mr. H. Tomkins appealed to the meeting to support the Committee. He said he did not see why they should not pass a resolution to the effect that while agreeing to give their support they were not in favour of appealing to the public. Mr. F. G. W. Chamberlain said the only way they would get any concession would be by bringing in the public. As Mr. Justin was attending the London meeting on the following day, it was decided to postpone the matter until after his return, and to hear his report. The meeting was therefore adjourned.

### The Adjourned Meeting.

When the meeting was resumed later in the week Mr. Justin

gave an account of the London Conference, and he read the resolution passed, which was to the effect that: "At a meeting consisting of delegates representing all branches of the Cinematograph Exhibitors' Association, held under the presidency of Alderman E. Trounson, J.P., convened to consider the position of the industry, which was daily becoming more and more serious, a large proportion of kinema theatres being on the verge of failure, and in view of the fact that in spite of representations and appeals the Budget, as introduced, offered no relief to the kinema industry, it was unanimously resolved to endorse the prosecution of the Kinema Tax Abolition Committee's campaign, and further to support that Committee."

### Suggestions for Contract Amendments.

The meeting then proceeded to consider the Standard Contract, and suggestions for fresh amendments. Mr. S. H. Justin proposed that a new clause should be added to the Contract "That three days should constitute a run and six days a double run." This was carried, as was also a proposal "That the exhibitor should pay carriage to the renter's office only, or equivalent thereof."

There was some discussion over the next suggestion, brought forward by the chairman as an amendment to Clause 7, paragraph E, that "Exhibitors having the second or subsequent runs shall prevent all halls they bar in column 7 from advertising the film until their exhibition of same is over." Ultimately this was passed, as was also the last suggestion, brought forward by Mr. Johns, to the effect "That each Contract shall state the length of the film in feet and not in reels." This concluded the business of the meeting.

## WIRELESS TELEPHONY.



The above picture, taken from the Topical Budget, shows that it will be possible in the near future to get into communication with one's friends even when travelling on top of an omnibus.

Arrangements have been made with the organisers of the "Round the World Flight" by Messrs. Adrian Brunel and Miles Mander, joint proprietors of the Poly Kinema, Regent Street, W., for the exclusive exhibition in London of the film of the flight. The three aviators, Major Blake, Captain MacMillan, and Colonel L. E. Broome arranged to make Paris their first stop and to send the film of this part of the flight back to London by aeroplane the same day for exhibition in the evening.

Queen Marie of Rumania has given to the Associated Press an indignant denial of reports that she intends to make several cinematograph films during the visit which she hopes to pay to the United States next autumn.

# A Soul in Torment.

# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

**Empire's New Manager—June C.E.A. Meeting Postponed—Mr. W. H. L. Travers' Change—Æsop—Popularity of Nature Studies—Ideal Business—Queen of Sheba.**

**M**R. E. J. HINGE has been appointed manager of the Empire Theatre, Blaydon, by Mr. Stanley Rodgers, and he will in future represent that hall in the Northern Branch of the C.E.A. Mr. Rodgers will not, however, sever his connection with the work of the branch, retaining his membership by virtue of one of his other kinemas. Mr. Hinge is no stranger in the territory, and was heartily welcomed at the meeting of the Northern C.E.A. Branch last week.

## Summer Holidays.

In view of the fact that the June meeting of the Northern Branch of the C.E.A. was due to fall during race week, which is the annual holiday of the Tyne side district, and that the following week is fixed for the summer conference of the association, the meeting has been postponed. In previous years it has been the custom of the branch not to hold meetings in July and August, but in view of the impossibility of holding the June meeting it has been decided to depart from the usual custom and have no meetings in June and July instead of the July and August holiday.

## Mr. W. H. L. Travers' New Berth.

Mr. W. H. Lindon Travers will shortly sever his connection with the Stoll Picture Theatre, Newcastle, where he has held the position of acting manager since the theatre was opened by Sir Oswald Stoll in June, 1919. He is leaving to take up the appointment of district manager for the Associated First National Pictures, Limited, but the change will not necessitate Mr. Travers leaving Newcastle. Mr. Travers is a son of the late Mr. Lindon Travers, a pioneer of moving pictures in the North. Prior to joining the army and serving with the forces in France, Mr. Travers was manager for the Northern territory for the Metro Picture Corporation. He is well known throughout the North and was an active member of the local branch of the C.E.A., of which, last year, he was vice-chairman. He has been connected with the various branches of the film industry for 13 years, commencing when the trade was in its infancy. Mr. Travers is well known in sporting circles, having played for the Northumberland County cricket eleven. He holds, too, several trophies for motor-cycle trials in which he has figured.

## Artistic Films.

Mr. G. Daniels is now representative of Artistic Films, Limited, for the territory, and four of this firm's pictures shown

The Mayor of Whitehaven has received from the proprietors of the new Gaiety Picture House, Whitehaven, £78 odd, the proceeds of the opening night. His Worship has allocated this amount to local charities. He also acknowledges a donation of two guineas, which has been sent to the Mayor's Fund by Mr. Hugh Rainey, who was the contractor, and is largely interested in the new theatre as a director.

On April 12 African Films, Ltd., screened the "Gaumont Graphic" picture of Princess Mary's wedding before Their Royal Highnesses the Prince and Princess Arthur of Connaught at Government House, Cape Town.

The Barrow Hippodrome has been closed for the duration of the present industrial troubles, but will reopen after these are settled.

to the trade recently have been booked for the first run in Newcastle to the Stoll Picture Theatre and the New Pavilion.

## Film League Pictures.

"When Greek Meets Greek" will be the first of the British National Film League pictures to be shown in Newcastle, the trade show having been arranged for June 8. It is a Violet Hopson and Stewart Rome subject, which is being handled by the Butcher Film Service.

## Æsop's Fables.

Those interesting cartoons handled by the House of Granger have caught on with the showmen of the territory. They will appear shortly on the public screen for the first time in Newcastle at the New Pavilion. A large number of other bookings for different parts of the territory are being arranged.

## Hot After It.

"The Silent Vow" has been the means of securing a remunerative business for Mr. E. Thompson, the local manager for the Vitagraph Company, who also finds that the exhibitors are hot after the new 5,000 feet comedy, "Too Much Business."

## Nature Studies Popular.

The popularity secured by the clever nature picture, "The Cuckoo's Secret," issued by the Regent Film Company, has shown the showmen that their patrons can be interested by this class of work, with the result that the other films of the series have now been largely booked.

## Ideal Business.

Mr. B. Rose, the local manager for the Ideal Film Company, has quite a number of particularly interesting subjects on hand just now, and among them "Diana of the Crossways" and "Shirley" have been booked out remarkably well. Another strong feature that has just come to hand is "The Four Seasons."

## "Queen of Sheba."

This Fox production has proved a great success wherever it has been shown, and so delighted have the showmen been with it that many of them have rebooked the film.



# LATEST TRADE NEWS.

**A**T Famous-Lasky's establishment in Dale Street the other day we learned with interest that Myer Marks and Jack Green, the outside representatives of this firm locally, had attended the annual conference in Leeds of Famous-Lasky's travellers from London and all parts of the country. In the course of a short chat with Myer Marks he informed us that he had received a host of useful information as to future activities of the firm, which will afford the outside representatives scope for offering some fine pictorial fare. Particulars of these productions will be announced in due course. We were further informed that the conference had been held under the genial presidency of Mr. J. C. Graham, the managing director of the firm, and that he was ably assisted by Mr. M. Goldman, Famous-Lasky's manager of distribution.

## Staff Solidarity.

Still discussing the conference, Myer Marks told us that to him, at least, as it certainly must have been to others, one of the pleasantest features of the proceedings was the fact that, without a single exception, the representatives present from the various parts of England, Ireland, Scotland, and Wales were the same as last year. Which reminds us that, week after week, month after month, and year by year, we always find the same genial faces at the Liverpool establishment of the firm, thus proving the happy relationships which exist between employer and employees as far as Famous-Lasky's are concerned.

## "Heart of an Acrobat."

Mention of the film, "The Heart of an Acrobat," reminds us that a view for the Merseyside exhibitors was arranged for the 24th inst. at the Palais de Luxe. F. P. Maynes, the live little wire who so ably looks after Walturdaw's interests in this territory, informs us that "Arabian Nights," a new super-production which Walturdaw's are handling, is a great film. The date of the trade show, together with particulars of release, will be announced shortly. "The Trail to Yesterday," a refined form of Western drama, of which the dominating feature is a well-conceived, effectively-told, and gripping story, was trade show on Friday at the Palais de Luxe,

and proved easily one of the best trade shows of the week. The star parts are taken by Bert Little and Anna Q. Nilsson.

## "Bobby" Peel as Coach?

What Leeds does it does well. When funds were asked for to set the ball rolling for the establishment of a trade cricket team in that city £30 was subscribed at a recent meeting and equipment has already been purchased. Mr. S. Mason gave ten guineas, Messrs. Tidswell and Denham each five guineas, Mr. Walter Scott a guinea, and other subscriptions brought the total to the figure stated. Capital! Fixtures are now being arranged and Sheffield, Manchester, and the like are hereby challenged to come forward and do their "durnedest!" There appear to be sufficient playing members to run a second team, and the club requires matches for Wednesdays (home) and Saturdays (away). An effort is being made to secure the use of the Headingley ground (where the Yorkshire County C.C. and Leeds Yorkshire Cricket Council clubs play). In short, everything is going swimmingly. Why not tackle the Leeds City Police? They run a cricket team and there is nothing like "keeping in" with the guardians of the peace—of the picture houses! And why not get "Bobby" Peel, the "Evening News" cricket coach, to spend an afternoon with the members at the nets and set them on the right road? There's a hint. The members of the club and the trade know to whom to apply. Peel, the famous ex-Yorkshire County cricketer, is on tour coaching the clubs of the county. A date might be arranged if a good ground could be secured for the coaching.

## "Dead Man's Love."

This is the title of a picture which Mr. Alfred Lester will trade show at the Manchester Kinema Exchange on Friday, June 2, at 12 noon, and at Liverpool on Thursday, June 1, at the Futurist Picture House, at 11. It is a British production adapted from the story by Tom Gallon, and features Amy Verity and Bertram Burleigh. Mr. Lester wishes to state that at the request of numerous Lancashire exhibitors he has arranged to hold another exhibition of "Tangled Hearts" at the Kinema Exchange, on Friday, June 2, at 11 a.m.

## ANOTHER BARRIE PLAY ON THE SCREEN.



A film version of Sir J. M. Barrie's famous play and novel, "The Little Minister," is to be shown to the London trade at the New Gallery Kinema on Wednesday next, at 11 a.m.

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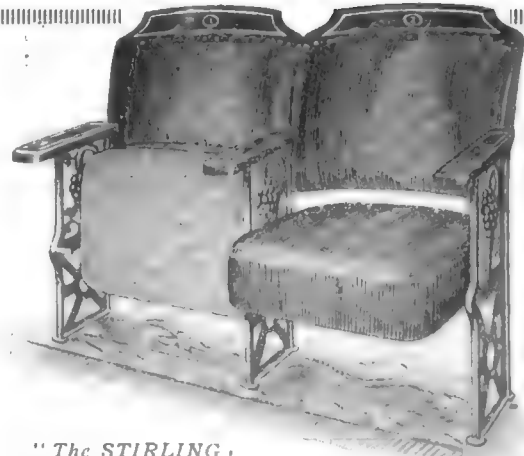
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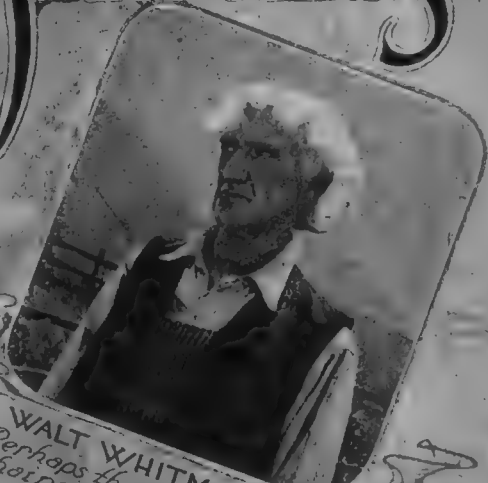
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Managing Editor: Low Warren.

**FORTHCOMING TRADE SHOWS.**

**LONDON.**

**TUESDAY, JUNE 6.**  
Ass. First National, Own Theatre, 3. Scrambled Wives.  
Victor Saville, American Co.'s Theatre, 10, 11-30, 2, and 3-45. The Cocaine Smugglers.  
Pathe, New Oxford, 2-30. The Jungle Goddess.  
Famous-Lasky, New Gallery, 11. Boomerang Bill.

**WEDNESDAY, JUNE 7.**  
Gaumont, New Gallery, 11. Sheltered Daughters.  
Ass. First National, Own Theatre 11. Scrambled Wives.  
Victor Saville, American Co.'s Theatre, 10, 11-30, 2, and 3-45. The Cocaine Smugglers.

**THURSDAY, JUNE 8.**  
Butcher, New Gallery, 11-30. When Greek Meets Greek.  
F.B.O., Own Theatre, 10 and 3. Daughter of the Law.  
Victor Saville, American Co.'s Theatre, 10, 11-30, 2, and 3-45. The Cocaine Smugglers.  
Ass. First National, Own Theatre, 3. Scrambled Wives.  
Shadow Plays, Shaftesbury Pavilion, 11. A Soul in Torment.

**FRIDAY, JUNE 9.**  
F.B.O., Own Theatre, 10 and 1-30. Daughter of the Law.  
Wardour, New Oxford, 3. Other Woman's Clothes.  
Ideal, New Gallery, 11-30. A Pauper Millionaire.

**MANCHESTER.**

**TUESDAY, JUNE 6.**  
Ass. First National, Kinema Exchange, 2. John Chilcote, M.P.  
Famous-Lasky, Kinema Exchange, 12. Boomerang Bill.  
Walturdaw, Kinema Exchange, 11. God's Half Acre.

**WEDNESDAY, JUNE 7.**  
Phillips, Kinema Exchange, 12. Tropical Love.  
L.I.F.T., Kinema Exchange, 11. Soa of Madame Sans Gene.

**THURSDAY, JUNE 8.**  
Wardour, Kinema Exchange, 12. The Gray Dawn.  
Pathe, Own Theatre, 11 and 2-30. The Fighter.  
Goldwyn, Own Theatre, 11 and 2-30. Darlin'.

**FRIDAY, JUNE 9.**  
Goldwyn, Own Theatre, 11 and 2-30. Grand Larceny.

**LIVERPOOL.**

**WEDNESDAY, JUNE 7.**  
Ass. First National, Prince of Wales, 11. John Chilcote, M.P.  
Wardour, Trocadero, 11-15. The Gray Dawn.  
Gaumont, Scala, 11. Room and Board.  
Gaumont, Own Theatre, 2-30. Room and Board.

**THURSDAY, JUNE 8.**  
Phillips, Scala, 11. Tropical Love.  
F.B.O., Palais de-Luxe, 11. Desperate Youth.  
Goldwyn, Kinema Exchange, 11 and 2-30. Grand Larceny.

**FRIDAY, JUNE 9.**  
Pathe, Own Theatre, 11 and 2-30. The Fighter.  
Famous-Lasky, Scala, 11. Boomerang Bill.  
Goldwyn, Kinema Exchange, 11 and 2-30. Darlin'.

**BIRMINGHAM.**

**TUESDAY, JUNE 6.**  
Fox, Scala, 10-45. The Ragged Heiress—Chasing the Moon.  
Pathe, Theatre-de-Luxe, 11. The Chicken in the Care.

**WEDNESDAY, JUNE 7.**  
Gaumont, Own Theatre, 11 and 2-30. The Soul of Youth.

**FRIDAY, JUNE 9.**  
Famous-Lasky, Scala, 11. Boomerang Bill.

**SUNDAY, JUNE 11.**  
Ass. First National, Futurist, 7, John Chilcote, M.P.

**NOTTINGHAM.**

**TUESDAY, JUNE 6.**  
Gaumont, Scala, 11. Soul of Youth.  
Curry, Mechanics' Hall, 11. Dick's Fairy.

**THURSDAY, JUNE 8.**  
Ass. First National, Scala, 11. A Woman's Place.

**FRIDAY, JUNE 9.**  
Vitagraph, Lounge, 11. The Angel of Crooked Street.

**BRISTOL.**

**WEDNESDAY, JUNE 7.**  
Ass. First National, Clare Street P.H., 11. The Infidel.

**SUNDAY, JUNE 11.**  
Butcher, Queen's P.H., 3. When Greek Meets Greek.

**EDINBURGH.**

**WEDNESDAY, JUNE 7.**  
Gaumont, Tollcross Kinema, 11-15. The Little Minister.

**SHEFFIELD.**

**TUESDAY, JUNE 6.**  
W. and F., Electra Palace, 11. Lord Arthur Savile's Crime.

**WEDNESDAY, JUNE 7.**  
Famous-Lasky, Electra Palace, 10-45. Boomerang Bill.

**THURSDAY, JUNE 8.**  
Regent, Cinema House, 11. The Gods of Asia.  
Gaumont, Union Street P.H., 11. Soul of Youth.

**FRIDAY, JUNE 9.**  
Ass. First National, Electra Palace, 11. A Woman's Place.  
Butcher, Union Street P.H., 11. When Greek Meets Greek.  
F.B.O., Own Theatre, 3. The Wallop.

**LEEDS.**

**TUESDAY, JUNE 6.**  
Famous-Lasky, Kinema Exchange, 3-15. Boomerang Bill.

**WEDNESDAY, JUNE 7.**  
Regent, Kinema Exchange, 2-15. The Gods of Asia.  
Vitagraph, Kinema Exchange, 3-15. Too Much Business.  
Ass. First National, Kinema Exchange, 10-40. A Woman's Place.

**THURSDAY, JUNE 8.**  
Fox, Tower, 11. Footfalls.

**FRIDAY, JUNE 9.**  
F.B.O., Kinema Exchange, 11-40. Action.  
Wardour, Kinema Exchange, 10-40. The Gray Dawn.  
Gaumont, Kinema Exchange, 2-15. Soul of Youth.

**NEWCASTLE.**

**TUESDAY, JUNE 6.**  
Gaumont, Own Theatre, 11 and 2. Room and Board.  
Wardour, New Pavilion, 11-15. Jack O'Lantern.  
Walturdaw, Own Theatre, 11, and 3. Periwinkle.  
L.I.F.T., Grey Street P.H., 11. Theodora.  
Fox, Empire, 11. Iron to Gold—Broadway Peacock.  
Ass. First National, Stoll, 11. Bits of Life.

**THURSDAY, JUNE 8.**  
F.B.O., New Pavilion, 11-15. The Man Tamer.

**FRIDAY, JUNE 9.**  
Astra-National, New Pavilion, 11. The Bohemian Girl.  
Vitagraph, Own Theatre 11-15. Too Much Business.  
Famous-Lasky, Grainger, 11. The Cradle—The Law and the Woman.

**CARDIFF.**

**TUESDAY, JUNE 6.**  
Ass. First National, Kinema Exchange, 3. The Infidel.  
Vitagraph, Kinema Exchange, 12-15. The Angel of Crooked Street.  
L.I.F.T., Olympia, 11. The Second Mrs. Tanqueray.  
Gaumont, Kinema Exchange, 12-15. Guarded Lips.

**WEDNESDAY, JUNE 7.**  
Fox, Kinema Exchange, 3. The Ragged Heiress—Chasing the Moon.  
F.B.O., Kinema Exchange, 3. Do or Die.

**FRIDAY, JUNE 9.**  
Pathe, Kinema Exchange, 3. The Chicken in the Case.  
Famous-Lasky, Own Theatre, 11. The Cradle—The Law and the Woman.

**GLASGOW.**

**MONDAY, JUNE 5.**  
Fox, Grand Central, 10-45. Iron to Gold—The Broadway Peacock.  
Cosmograph, Cranston's, 11. The Bromley Case.

**TUESDAY, JUNE 6.**  
Phillips, New Savoy, 11. Tropical Love.  
Gaumont, Salon, 11. The Little Minister.  
Gaumont, Own Theatre, 2-30. The Little Minister.

**WEDNESDAY, JUNE 7.**  
Astra-National, Savoy, 11. The Bohemian Girl.  
Famous-Lasky, Cinema House, 11. The Cradle—The Law and the Woman.

**THURSDAY, JUNE 8.**  
L.I.F.T., New Savoy, 11. Theodora.  
Famous Productions, Cinema House, 11. When Greek Meets Greek.  
Bendon, La Scala, 11. The On the Square Girl.  
Astra-National, Savoy, 11. The Wonderful Story.

**FRIDAY, JUNE 9.**  
Ass. First National, New Savoy, 11. Bits of Life.  
F.B.O., Own Theatre, 2-30. The Man Tamer.

**DUBLIN.**

**TUESDAY, JUNE 6.**  
Ass. First National, Sackville, 11-30. The Magnificent Brute.  
Gaumont, Own Theatre, 11-30. Guarded Lips.  
Pathe, Carlton, 11-30. The Girl from Nowhere.

**WEDNESDAY, JUNE 7.**  
Fox, Sackville, 11. Extra! Extra!—Pardon My Nerve.

**THURSDAY, JUNE 8.**  
Phoenix, Sackville, 11-30. No. 7 Brick Row.

**FRIDAY, JUNE 9.**  
Ass. First National, Carlton, 11-20. Wedding Bells.

# Look After Number One—

—of the  
**BRITISH  
NATIONAL  
PROGRAMME**



**BUTCHER'S FILM SERVICE Ltd.,**

*presents*

**Violet Hopson  
& Stewart Rome**

*in the*

**WALTER WEST PRODUCTION:**

## 'WHEN GREEK MEETS GREEK'

"U" Certificate.

### TRADE SHOWS

**LONDON :**

Thursday June 8, New  
Gallery Kin., 11-30 a.m.

**LEEDS :**

Tuesday June 13, Cinema  
Exchange, 2-15 p.m.

**LIVERPOOL :**

Wednesday, June 14,  
Palais de Luxe, 11 a.m.

**MANCHESTER :**

Thursday June 15, Gaiety  
Picture Theatre, 11 a.m.



*Adapted from  
the novel by  
PAUL TRENT  
Released Jan., 1923.*

## BUTCHER'S FILM SERVICE Ltd.

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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 59:7.

No. 447.

SATURDAY, JUNE 3, 1922.

SIXPENCE.

## "THE COMMON-JURY MIND."

### A Term which has a peculiar interest for the Film Industry.

WE were particularly struck by a remark made a few days ago by Sir Edward Marshall Hall, K.C., at the luncheon which followed the first trade exhibition of "The Bohemian Girl." Sir Edward said that he was once accused by a political opponent of having "a common-jury mind." He told us he was proud of that designation, for the average man in this country had a common-jury mind, and any success he had achieved in his profession was probably due to that fact.

Sir Edward Marshall Hall is one of the most distinguished leaders at the English Bar, and such admission, coming from so eminent and successful a man, has its own peculiar application in the cinematograph industry. What many of us lack is "the common-jury mind." In other words, we do not possess the knack of being able to put ourselves in the other fellow's place; think as he thinks; size up his likes and dislikes with anything approaching to accuracy; and be able, with a mind brought down to his level, to say what he wants and will appreciate in the form of picture entertainment.

Looked at from this point of view it is obvious that Sir Edward's gift is a possession most of us would willingly give a substantial amount to acquire, for, used rightly in the conduct of our business, it means just the difference between qualified success and partial failure. "The common-jury mind," however, is but a figure of speech. What Sir Edward meant to convey to his audience was—and he was speaking of pictures to an audience largely consisting of people connected with the moving picture industry—that success in any undertaking can only come by the application of certain well-recognised principles.

A producer, for instance, who does not understand life and its many complex problems, and who has no knowledge of catering for the public taste, will not produce a picture that will appeal to the man-in-the-street, and thus win popular approval, once in a thousand times. He cannot see things from the other man's angle, or

appreciate how they will affect him. Similarly the renter who has no *flair* for selecting a film that will make a general appeal to showman and public, is hardly likely to go far. Without this gift he would be better occupied in a business of a different kind altogether.

But it is to the showman that Sir Edward Marshall Hall's words should chiefly appeal, for he, after all, is nearest to the public who patronise the pictures, and upon his shoulders rests the responsibility of deciding what they should see, and selecting only what, in his opinion, will prove popular. Without "the common-jury mind" how can any man hope to succeed as the proprietor of a picture theatre? It is—or it should be—his job all the time to *know* how any particular film will "go" with his public. Experience alone can guide a man in work such as this, but although "the common-jury mind" is a gift from the gods, much can be done in the way of developing and cultivating habits of thought that will almost pass for the real thing. All knowledge that is worth while has to be acquired, but the act of acquiring it is often painful and slow in the process. A showman should, however, make it his business to understand his public, for in that way, and in no other, will he be able successfully to cater for their likes and to avoid their dislikes.

Similarly his knowledge of psychology—"the common-jury mind" otherwise expressed—should guide him in the preparation of his publicity matter when engaged on special exploitation. His appeal to the man-in-the-street must be phrased in terms that will be understood, and appreciated by the mind of the average man and woman in his audience. That is the secret of success in every business dependent upon an understanding of public taste. It was what Sir Edward Marshall Hall meant when he used the term "the common-jury mind."

# By the Way: A Weekly Causerie on Trade Topics.

## Bottomley as Film Star.

THE termination of the Bottomley trial has provided the sensation of the week. In the film trade its progress has been watched with considerable interest for to many of us the burly figure of the one-time famous financier was very familiar. The "pictures" had a strong attraction for Bottomley, and on more than one occasion he ventured into the field of production, and was actually filmed as one of the leading characters in the play. I recall an afternoon spent at the little studio at Kew, when a project of this kind was in progress. Bottomley arrived in a whirl, had the business of the part briefly explained to him—it was a police court scene, and he had to appear in the witness box—went through the performance, and was out of the studio again well under fifteen minutes. Doubtless he had to pay several other visits before the film was finished, but I have never seen anything to equal the way in which he "handled" the producer and crowd. The whole thing was over before you could say "Jack Robinson." He was a thorough rascal, but one could not help admiring the clever way in which he got things done.

## Tabloid Shakespeare.

WELL-KNOWN dramatists, and quite a number of men experienced in the handling and production of films have, time after time, declared that it was impossible to present Shakespeare upon the screen in a manner worthy of so great a writer. Until I had seen the Master version of the murder scene in "Macbeth," which was shown to the London trade last week by B.E.F., I was of much the same opinion, but I am now inclined to think that this excellent method of presenting short scenes from some of the more popular of Shakespeare's plays has solved the problem. The Bard of Avon, interpreted by so gifted and inspired an actress as Sybil Thorndike, is food, indeed, for the film fans, and exhibitors would do well to try the experiment of including one of these "Half Hours with Famous Authors" in their program.

## T.P.'s Handwriting.

FOLK accustomed to seeing the signature of "Tay Pay" on every censorship certificate will be interested in the following story from the chatty column of a London daily:

Two newspaper compositors are travelling in a London tram-car:

A.: I say, Jimmy, whose handwriting do you find the worst nowadays?

B.: Oh! the same old sinner.

A.: What! You don't mean T. P. O'Connor?

B.: Yes, I do. We made a fuss some time ago. Now all his copy is typewritten; but we still get the extra money for his work, because he never puts any stops or punctuation marks of any kind, and we have to do it for him.

Can the printers supply a few punctuation marks for the use of a certain firm of renters?

## "Film Persons."

GEORGE BERNARD SHAW, like an elderly uncle, has been warning his young friends who are authors against lunching with "film persons," and, it may be added, publishers. He did not say so, in

just these words, but seemed to suggest that film persons, like the Ancient Mariner, held the poor, helpless things with his glittering eye what time he passed the mustard and made a bargain at a handsome profit to himself. Kinema rights of a single story might be worth £10,000, said G.B.S.; so now it remains for young authors to band themselves into a "Society for Refusing Lunches offered by Film Persons." If asked, the celebrated playwright would surely become president.

## Vicarious Villainy.

REVIEWERS of novels seem lately to have fallen into the habit of describing novels containing plenty of sensational incident or emotional appeal as "kinema novels," the term being one of contempt. High-brow reviewers look down from their lofty literary positions on to the more (but to them less) human emotional folk of the valley. But a recent reviewer, writes concerning such books, the following excellent lines:

There is no doubt that to present in book form the crowded emotions of a glorious life is a very commendable practice. For myself, I prefer to exorcise my passions for assassination, cocaine, or ice-floe riding, by reading about them than by practically indulging them whenever they confront me.

## The Super-Chauffeur.

CASTING directors in search of the complete motor-Jehu, for dealing out sensation, should turn their eyes in the direction of Pampeluna, the ancient capital of Navarre. The streets are steep (and, fortunately, wide) in that old-world town, and this gave the prince of chauffeurs his chance. He had a load of fifty, and, failing to slow down at a sharp turn, shot out 48 of them, and continued to drive on at high speed, hoping, it may be assumed, to rid himself of the balance at the next bend. With a little training, he would make a good stunt merchant. To be tossed out on the wholesale plan shows the Pampelunians to be of lighter build than Henry of Navarre, an earlier Pampelunian, who, history tells us, was suffocated by his own fat.

## The Kinema De Luxe.

KINEMA-GOERS who loll back in the cushioned seats of their super-kinema, and even then find some matter for complaint, should be shipped wholesale to San Miguel, a town of Argentine, which is described by Prince William of Sweden in a just published book from his pen. It could not be complained that the pictures exhibited there lacked atmosphere (whatever else they lacked) for he tells us that the San Miguel kinema is fitted up twice a week in a dried-fish store. Moreover (delightful touch) when the light is turned on, all the other lights in the town go out. The cinematographer who accompanied the Prince's expedition must have enjoyed his experiences at San Miguel.

## The Slow-Down Kiss.

NOW many of us who have experienced the kiss of a pretty woman—and I dare swear a good many of my friends in the film trade have done so even during the past few days—have stopped to consider what are the component parts of an osculatory embrace? Next week those who care to—and there's certain to be a rush



—may analyse the experience and see what a kiss really is! Pathé's have done the trick by providing picture-goers with a film in their "Gazette" which reveals in slowed-down motion the whole business of the operation from the first movement of the arms, to the touch of the lips and the resulting electric shock. If anything more interesting than this in the way of interest pictures comes along, let me know!

**An Uninvited Crowd.**

FOR the racecourse scenes in the wonderful Stoll picture, "Long Odds," which were realistically staged on the Lingfield course, I am told that a crowd of 250 men and women were engaged and taken down by special train to figure as spectators. But news of the film race had got abroad, and in addition to the paid crowd of 250 an unpaid crowd of over a thousand arrived, and streamed on to the course. Under some circumstances the arrival of so many curious people would have proved embarrassing to the producer, but A. E. Coleby was delighted, for they were all quite the right sort of people to populate the grandstand, the paddock, and so forth, and he has a wonderful way of managing a multitude. Sam Marsh, the gentleman trainer who plays the part of Jim Straker in the picture, told me it almost seemed like a proper fixture, so great was the interest and excitement exhibited in his efforts to win the race on the back of "Black Beauty," and it seemed almost incredible that there was no money at stake!

**Will It Pay?**

THE problem of attracting patrons to the kinema during the present adverse conditions of economic stress—and the hot weather—has caused many an exhibitor to wonder if increased patronage and larger receipts might not be obtained by a lowering of the price of admission. In this connection it is interesting to note that two of our provincial correspondents in different parts of the country have come to quite opposite conclusions. While our correspondent in the Broad-acred shire is of the opinion, as a result of his intimate touch with the trade, that such a step would be one in the wrong direction, our Bristol correspondent reports an advantage in so doing. The Plymouth house, which he mentions, has reduced the admission by the amount of the tax, has boomed the fact, and has reaped not only a wide publicity as "the only picture house in the country" to take such a step, but reports increased returns into the bargain.

**Pinero Vogue in Italy.**

PINERO'S plays seem to be attracting the attention of theatrical folk in Italy of late. Quite recently we have seen in England in film form an almost faultless "Mrs. Tanqueray," and now I see that the same playwright's "The Benefit of the Doubt" has just been

played with great success at a theatre in Rome. As with the film play, the leading lady, Signora Grammatica, so it is reported, was a great success. It would be interesting, from a psychological point of view, to speculate on the reason for this. It may reside in the fact that there is Portugese blood in Sir A. W. Pinero, and that Latin blood is thicker than the water, which separates us from our Continental neighbours.

**British Films for Japan.**

A JAPANESE business man connected with the film industry is over here to study the suitability of British films for Japanese kinemas. The gentleman above referred to says, in an interview:

There is a great demand in Japan for English, French, and Italian films, and when I get back to Tokio I am going to float a large corporation to build a theatre in which British films will be shown, and to produce typically Japanese films for export to Europe. At present our home-made films are not suitable for the European market, because we are following too closely the tradition of the theatre, but I have been studying the methods used in American studios, and in studios here, and I am going to introduce the best of these into the production of real films of Japanese life.

**ROYALTY IN DENMAN ST.**



Princess Mary and Viscount Lascelles paid a visit to the Gaumont private theatre last week, where they saw a number of pictures through. A full account appears on another page.

**Kinema Acting Schools.**

I HAVE no faith in kinema acting schools of any kind; I have never engaged artistes from these places, and I do not know of any film producers who have. In fact, in most studios, there is a distinct prejudice against pupils from these places, so much so that when they present their so-called certificates of merit at a studio, the result is immediate rejection." Maurice Elvey in *The Star*.

**A Cool Compliment.**

WITH commendable forethought, Associated First National Pictures, Ltd., served ice-cream to the audience at their trade show of "A Woman's Place," in their own theatre last week. With the thermometer standing at 80 in the shade, this attention to their comfort was greatly appreciated by the large number of exhibitors present.

**Lack of Showmanship.**

THE ways of exhibitors in the West End of London are extraordinary. Showmanship seems to be entirely absent from anything they do. The other day the "Daily Mail" came out with an excellent testimonial to the drawing powers of Aesop's Fables. Although they are showing at several West End theatres, not a single house takes the trouble to include them on their billing matter, neither does any advertisement denote that these mirth-provoking little cartoons are being shown at their particular theatre. What on earth is the good of the lay Press giving publicity to particular films if the public have no guide as to where they can see them? The lack of real showmanship in a district where it should abound is pitiful,

*Tattler*

# HAS THE CHANCELLOR ALREADY DECIDED?

**Mr. A. Wilkinson, President of the C.P.M.A., sends us a letter in which he says a new method of dealing with the incidence of the Entertainment Tax has been arrived at.**

*In view of the fact that the Chancellor of the Exchequer has intimated his willingness to receive a deputation from the trade immediately after the Whitsun recess, on the subject of the rearrangement of the incidence of the Entertainment Tax, the following letter from Mr. A. Wilkinson will be read with a considerable amount of interest.*

**I**N your issue of May 27 I notice an article by Mr. F. E. Adams on the C.P.M.A. As president of that Association I feel that it is very opportune that some reply should be given to the various charges that keep being made against our Association.

Now the statement made by Mr. Adams that he had read a report of a meeting of the Cinema Proprietors' and Managers' Association held in Manchester, and drawing special attention to remarks made by Messrs. Yorke, Row, and Hartley at that meeting, viz.: That had the C.E.A. been represented on the deputation to the Chancellor of the Exchequer the whole matter would have been disposed of. Mr. Adams, in his observations on these statements, says that in his opinion it is correct, but disposed of it by giving us nothing. What I wish to point out is that when Messrs. Yorke, Row, and Hartley made the above remarks they did not wish to imply that the C.E.A. would have had any more influence with the Chancellor than any other part of the delegation, but rather by combined action it would have shown the Chancellor a united desire to arrive at a solution of this tax matter that has been oppressing us for so long a time.

In all fairness to the Chancellor of the Exchequer, Sir Robert Horne, let me now say that the joint deputation who did wait on the Chancellor by appointment were received with the greatest courtesy and kindness, and the whole case was presented and discussed in such a way that it reflects credit on every speaker who took part. Instead of the matter being disposed of forthwith and giving us nothing, we received every encouragement and assurance that the Chancellor desired to help us to

the best of his ability. In proof of that desire we were requested to have an interview with Sir Horace Hamilton at a later date to discuss a revised schedule rate of Entertainment Tax. This interview, also, has now taken place, and as a result I feel confident that the new method arrived at will prove satisfactory to all concerned for this year. To Sir Horace Hamilton also I wish to express my sincere appreciation of his courtesy and kindness and valuable assistance given in trying to find the solution which we at last arrived at. This being the result of our two interviews, I feel sure that Mr. Adams was entirely wrong in his conclusions that we should get nothing.

## The Double Deputation.

Mr. Adams says that the remarks made by Messrs. Yorke, Row, and Hartley are both misleading and mischievous. In answer to that I can only say that the results obtained tell their own story, and if it is any consolation to Mr. Adams to think that it was for the best for the C.E.A. not to join us, well, we were all happy in getting the job done instead of quarrelling with those who were absent. Another special remark made by Mr. Adams was that the representatives of the C.E.A. considered they were entitled, as in previous years, to be received as a separate deputation. With all due respect to the C.E.A. I must point out that the Entertainment Tax affects the whole of the entertainment industry, therefore, if any effort is being made to remove any hardship that affects all those engaged in entertaining, it would be very wise to have such delegation composed of as many different representatives as possible. This being so, there would be no premier position. All would be equal.

## C.P.M.A. to Still "Carry On."

Mr. Adams has much to say about a flat rate. If this was in the minds of the C.E.A., why did they not join in the deputation and advocate it? However, we fully discussed it. In conclusion I wish to say that the C.P.M.A. is composed of a live body of members who are trying to work in perfect harmony for each other's benefit, and during the short time of its existence has been the means of doing much useful work for its members. And in spite of the fact that many untruthful reports have been circulated about our Association and its members, we shall still "carry on", and do our work in our own way. Up to the present we have the fullest confidence of our members, and in the future we will do as in the past. Fear and favour to none. Forward is our motto.

**HOW GOES IT?**

**"Too Much Business"**

**Is all I see**



# THE GREATEST MONEY-MAKER STOLL'S HAVE MADE.

**"Long Odds" a Racing Picture that will arouse the Public to a frenzy of Excitement.**

A film by A. E. Coleby, the producer of "The Call of the Road," which will draw record business in any weather. Story a clever combination of theatrical and racing life, the chief interest one of the greatest races ever shown on the screen, and the acting of all concerned admirable.

**"LONG ODDS"** is one of the greatest racing stories ever filmed. The race is so well done, and the suspense so cleverly induced, that long before it is over it has the audience worked up to a perfect frenzy of excitement. If this can happen at a London trade show, on a sweltering hot afternoon, when a "house" largely consisting of critics, viewers, and showmen is so carried away by the enthusiasm



SCENE FROM "LONG ODDS."

of the moment that they break out into rounds of spontaneous applause, what is likely to occur when the picture is shown to a less sophisticated public?

### A GREAT MONEY-MAKER.

Candidly, we consider "Long Odds" the greatest money-maker, as it certainly is one of the best films Stoll's have yet made, and the exhibitor who fails to secure an early booking for his territory will be neglecting one of the finest opportunities of enhancing his reputation, and increasing his box-office receipts, likely to come his way. "Long Odds" is something much more than a great racing story, however. It would not be a Coleby production if it were to stop short at a mere representation of a contest in speed between a number of race-horses, admittedly exciting as that particular incident in the story is. It is the skilful blending of the drama and excitement of the race course, with the pathetic story of the ups and downs of theatrical life, that makes it what it is. It is not without its humorous interludes, but it is its dramatic qualities and the exquisite pathos of certain of its more intimate scenes which are near akin to tears, that make the picture a really great production.

### THE COLEBY TOUCH.

The secret of his success is that Coleby is, before all things, intensely human, and this quality is one of the outstanding

features of all his work. There is real feeling—natural and spontaneous—in all he does. By a simple touch he is able to conjure up a lump in the throat, and bring tears to the eyes, almost as easily as he can raise a laugh at the ordinary happenings which spell life in mean streets. He succeeds better in capturing an illusive feeling, in conveying a subtle atmosphere, and in imbuing his work with an indefinable charm, than almost any of his contemporaries in the same field of endeavour. And that he is able to do so, time after time, proves he is a master of his art, and that he works with materials of which he has a perfect understanding. To understand fully is to produce something nearly approaching to life itself. That is exactly what "Long Odds" is. It is a picture of life as we know it; as it is lived; and Stoll's are as much to be congratulated that they have secured his services as Coleby is upon the successful production of a great picture.

### A GREAT RACE.

No finer representation of a keenly-contested race has ever been seen upon the screen. Indeed it is difficult to convey any adequate idea of the extraordinary enthusiasm and excitement which these wonderful scenes arouse in the onlooker. So perfectly has the spirit of the contest been caught by the camera, and so wonderful is the illusion induced by the close-up views of the horses running neck to neck in the great race, that it is almost impossible to look on and keep still. Time and again the writer had to grip the arms of his seat, as he found himself being drawn to his feet, impelled upwards and forwards by sheer excitement. A film that can so act upon the feelings of a critic is a great film, and certain to win the enthusiastic approval of the public when it is released. But there is real drama in these racecourse scenes, as well as the quality which appeals to the love of sport in us all. The contest is nearing its triumphant finish; the favourite leading, the crowd wild with excitement; the villain's well-laid schemes ganging fast agley; the heroine radiant; the owner on the verge of winning a fortune, and thereby saving name and reputation. But just at the psychological moment the wheel of Fortune takes a turn. The favourite stumbles at a fence, and throws its rider, who lies a huddled and unconscious heap upon the ground. All seems lost. But, no; that is where the ingenuity of the producer has its chance. The hero—a jockey whom bad health has prevented taking his place in the saddle—is standing by this very jump which the favourite had previously burked in the trials, in order to see him safely over. He rushes forward; seizes the reins, throws himself into the saddle, and urges the startled animal to make the effort of its life.

### A THRILLING CLIMAX.

Then begins a great trial of strength, and speed, and endurance, in which man and beast, as one, are bent on achieving the almost impossible. Every rider has passed them; the straight field is ahead. But the supreme effort has

*(Continued at foot of next page).*

# CHANCELLOR STILL OPEN TO REASON

**Says the Permanent Secretary to the Treasury, and prepared to consider any suggestions in regard to alteration of the incidence of the Entertainment Tax.**

**R**EFERENCES to the Entertainment Tax were made in the course of the debate on the Finance Bill in the House of Commons on Monday evening.

Sir R. Adkins said: "There is another tax of which we have heard so much, owing to the admirable machine of protest which has been organised. I refer to the kinema tax. It is perfectly right that taxation should be levied on amusements. If you merely put taxation on necessities and you do not have taxation on amusements, the obvious harm to the country requires no exposition. At the same time, it is a fact that the incidence of the kinema tax is not a fair incidence as between those who go to the less expensive amusements and those who go to the higher. When you are dealing with taxes on amusements it is surely of the greatest consequence so to apply them that those who can best afford to pay them should pay most, and it cannot be fairly said that the higher proportion should fall on those amusements which are sought by those with less resources rather than on those who are in more easy circumstances. The kinema tax ought to be susceptible of such modification as, without making any serious inroad on the receipts

anticipated in the Budget, would relieve that perfectly genuine grievance."

## Chancellor Still Open to Reason.

Mr. Hilton Young (Permanent Secretary to the Treasury) in reply said: "To and fro during the debate has cropped up the vexed question of the Entertainments Duty. It is not strictly or roughly accurate to say that the incidence of the Entertainments Duty is heaviest upon the cheaper seats, because it is heaviest on the seats which come somewhere between the cheapest and the dearest. As to that, let me say that no more in this case than in any other is it true to say that the arrangement adopted is ideal or perfect. I think I may say that my right hon. friend has always been willing to consider any suggestions whatever for the amelioration of the distribution of the tax in order to render it more easy to those who have to bear it. I think that undoubtedly I may say that is still the attitude of the Chancellor of the Exchequer, subject to this underlying condition that in such a year as this any alteration must be such as will not reduce the revenue yielded by this tax."

(Continued from previous page.)

to be made; the race *must* be won. Inch by inch, and foot by foot the favourite regains lost ground, catches up with the remainder, and passes the post a neck ahead of its nearest competitor. A great race, grandly won. But even now the owner's troubles are not at an end. A protest is entered; explanations have to be made and the jockey's licence produced. Only when the referee declares, under National Hunt Rules, that it is permissible for any rider to finish a race when a jockey is disabled provided he draws the right weight, and holds his licence, is the suspense lifted. Then the trade show audience broke out into a volume of cheering, and the producer must have felt his labours well rewarded as the curtain descended upon a hero and heroine happy in each other's arms.

## A THREEFOLD TRIUMPH.

Coleby's triumph was threefold, however, for he was responsible for the production and for the scenario, and in addition played the principal part in the story, and played it admirably. He was the sporting man to a tee, and the scene in which he "set about" the company promoter, Hastings Floyd (played with quite an impressive air by Fred Paul), provided almost as big a sensation as the race. It was one of the most natural fights we have ever seen staged, and both participants must have borne decided traces of the encounter for days afterwards, so thoroughly did they enter into the spirit of the affair. The part of the hero was excellently played by Sam Marsh, and Edith Bishop greatly distinguished herself as the heroine.

"Long Odds" is a picture that should play to capacity anywhere, and in any weather. The pity of it is that it will not be released by Stoll's till next January. It should be put out next week, for it would prove one of the greatest tonics for dogging receipts in hot weather yet devised.—L.W.

## BARROW BOYCOTT ECHO.

**A**N echo of the recent demonstration of unemployed outside the Electric Picture Theatre, Barrow, was heard at the Police Court last week, when a man was charged with using threatening language in the course of a speech in Cavendish Square. A detective gave evidence as to the threatening language used, and stated that immediately after that the men fell in and the defendant, with the others, marched to the Electric Theatre, the licensee of which is Councillor Harben, chairman of the Watch Committee.

The solicitor for the defence argued that the threats were silly effusions at most. It was better to allow men to speak in public parks and open spaces than drive them into secret places. The magistrates took a lenient view and imposed a penalty of 20s.

HOW GOES IT?

"Too Much Business"

Is all I see



# A ROYAL COMPLIMENT FOR GAUMONT'S

## Princess Mary pays a visit to Denman Street, and sees a varied program of subjects.

**T**HE Royal compliment paid to the Gaumont Company, Ltd., by the visit of Princess Mary Viscountess Lascelles last week may be regarded as a great compliment to the whole trade, for apart from the primary purpose of her visit to see her wedding procession on the screen, she also expressed a wish to see other things as well, leaving the choice in arrangement of program to the Gaumont Company.

### A Unique Function.

The function was unique in several respects. Her Royal Highness showed herself to be an enthusiastic film fan, very appreciative of technical difficulties and most interested in the essentially human side of the pictures, but her leading remark was on the exceptional variety of the program submitted, which she thought wonderful—a tribute to the completeness of the Gaumont film service, as well as a pointer to the popularity of the short subject, which has been much exploited of late.

### Princess Stays an Hour.

The Princess was in the theatre a full hour, during which she saw twenty different items. It is another testimonial to the efficiency of the Gaumont organisation to point out that with the exception of the Royal Wedding picture every one of the items on the program was up-to-date, and the whole was collected together and arranged between ten o'clock in the morning and three o'clock in the afternoon, and that with one or two minor exceptions everything put on the screen was in excellent condition.

### The Program Submitted.

The program included the Royal Wedding Procession, the visit of the King and Queen to Belgium, the visit of the King and Queen to Aldershot, the visit of the King and Queen to Sandhurst, the Prince of Wales in Japan, ice-breakers at work in the Baltic, the Illinois River in flood, Leyton High School Sports, a selection of items from "Around the Town," including the only inn owned by His Majesty the King, a tense moment

from Sir J. M. Barrie's unfinished play, "Shall We Join the Ladies?" the utility duck farm, slow motion pictures of steeple-chasing at Lingfield, slow motion pictures of Edna Maude in the "Spirit of the Dance," Frank O. Salisbury, who is painting the Royal Wedding, Douglas Chandor, who is painting a portrait of the Prince of Wales, Princess Mary's garden at the Ideal Home Exhibition, also Queen Alexandra's wonderful garden at the same exhibition, and a "Christie Special Comedy" called "Sneakers." The latter very much amused the Princess, who made no attempt to restrain her merriment and her interest in a baby member of the cast.

### Other Points of Interest.

Other points in the program which drew remarks from her were pictures of the crowds on the Royal Wedding day, "close-ups" of herself in the procession, a remarkably fine "close-up" of the King in Belgium, the wonderful preparations made for the reception of the Prince of Wales in Japan, and the record feat of the Gaumont Company in getting the pictures here in 25 days, the daring of the Gaumont camera-man getting the pictures of the Illinois River flood whilst a railroad embankment and train were being swept away, an amusing reference to King Edward in "Around the Town," some pretty studies of ducks in the duck farm picture, and the fascination of slow motion photography.

### An Enthusiastic Reception.

After taking tea and being photographed in Col. Bromhead's office, Her Royal Highness prepared to leave. On her way out she was cheered to the echo by the Gaumont staff, and stayed for a few moments chatting to one of the girls. Meanwhile, a huge crowd had collected and completely blocked Denman Street, and the Princess drove away midst a storm of cheering. Her Royal Highness was accompanied by Viscount Lascelles, the Duke and Duchess of Atholl, the Countess of Harewood, Viscountess Boyne, and other friends.

## EX-POLITICAL AGENT ON THE ENTERTAINMENT TAX.

**M**R. G. T. SHYVERS, manager of the Salthouse Pavilion, writing to the "North-Western Daily Mail," Barrow, refers to the alarm of M.P.'s because the kinemas intend to pursue a vigorous campaign against the Entertainment Tax. He proceeds: "These members complain about a central organisation like the Kinema Tax Abolition Committee influencing votes by working in the constituencies; and a few M.P.'s also protest against Sunday meetings to expose the iniquities of the tax. As a specimen of nauseous cant this would be hard to beat. All the orthodox parties are controlled by central organisations working through branch associations in the constituencies; and Sunday electioneering in chapels and elsewhere has been a commonplace stunt of party politicians for the last twenty years. Moreover, prior to the last general election the managers of the Coalition tried to get the use of

the kinema screens for party purposes. They were unsuccessful, and probably their attitude to the kinemas to-day is one of revenge.

"There is no dispute about the parlous state of the kinemas owing to the Entertainment Tax. Facts and figures have been supplied to the Chancellor proving beyond controversy that the tax is driving picture houses into wholesale liquidation or bankruptcy. In addition to all other forms of taxation borne by companies and individuals, kinemas have to meet import duties on films and carbons, plus the Entertainment Tax. If relief will not be granted because a profligate Government wants money to burn, the kinemas are entitled in self-preservation to use their screens and all other methods of influencing opinion. When politicians jauntily turn a deaf ear to cases of palpable injustice they must be brought to attention by the fear of votes."

In writing thus Mr. Shyvers is not without his book, for prior to entering the kinema business he was himself a political agent, and had the satisfaction of seeing his candidate returned at the last general election, namely, Sir Burton Chadwick, the sitting Conservative member for Barrow.

# WILLIAM FOX ARRIVES IN ENGLAND.

**Film Magnate who is over to supervise production of great British novel—Foreshadows setting up of Picture Plant in this Country—Author of "If Winter Comes," discusses his story.**



MR. WILLIAM FOX.

**M**R. WILLIAM FOX, whose name has been prominently connected with the American film industry for the past eighteen years, arrived in this country on Tuesday to make arrangements for the production of the film version of A. S. M. Hutchinson's highly successful novel, "If Winter Comes." Mr. Fox secured the film rights of the book for what is estimated to be the highest figure ever paid for a novel. Ever a pioneer, however, he foresaw the wide appeal which the book would exercise, and, what is still more important, realised the tremendous possibilities which the novel held from the film producer's point of view.

The company of which Mr. William Fox is the head has to its credit a greater number of film successes than almost any other firm in the world. Only within the last twelve months he has given picturegoers, amongst many other successful films, such outstanding productions as "The Yankee at the Court of King Arthur," "Over the Hill," and "Queen of Sheba," all of which are widely different in their appeal, but all of which have enjoyed tremendous popularity.

### Fox May Set Up Producing Plant Here.

In deciding to produce the film in England, Mr. Fox is extending his activities into yet another field. He already owns vast studios in New York, Los Angeles, and Italy, and, should England offer satisfactory facilities, there is a possibility that Mr. Fox may establish a producing centre here. Although the plans for production are not yet completed, they are sufficiently advanced to warrant the prophecy that "If Winter Comes" will reflect the utmost credit on all concerned with its production. Mr. A. S. M. Hutchinson will be called into conference with Mr. Fox on the details of the scenario and also in connection with the choice of locations, a privilege not always extended to an author by British producing companies.

### A Talk With A. S. M. Hutchinson.

Discussing the transposition of the novel to the screen Mr. Hutchinson, the author of "If Winter Comes," said he felt very gratified at the idea of Mr. Fox coming over in person to superintend. There is a fitness, he thinks, in an American company doing the book because the American people have bought it in such incredible numbers, but he is delighted it is to be filmed in England

because the book is so essentially of England and the English people. He has already seen two of his stories filmed, "The Happy Warrior" and "Once Aboard the Lugger." Both were produced by English companies. He is confident that "If Winter Comes" will lend itself more than any of his other stories to film production and will make a wonderful series of typically English pictures. Mr. Hutchinson is taking the deepest interest in the preparations for the filming of his novel, and will confer with Mr. William Fox both on the scenario and suggestions for suitable locations as stated above.

### Sympathy the Keynote of Success.

Asked for a particular reason why he thought his story has had the success it has won, and why it is likely to appeal so greatly on the screen, Mr. Hutchinson expressed the view that sympathy was at the bottom of it. The many letters he has received both from America and in this country seem to him to speak to the presence of a widespread craving for sympathy, understanding, and tolerance. People, in these materialistic days, seem to have an immense longing for a kindred spirit who can "understand," who can sympathise. That way seems to lie the happiness that all seek. Life very naturally got rather hectic during the war. There is a tendency, Mr. Hutchinson thinks, towards a set back to the older, quieter ways, the simpler lives, and the gentler virtues. "If Winter Comes" has that note; the film of the book will reproduce it as, in many ways, the stage cannot do.

### Sermons Preached on the Novel.

The Sabre of "If Winter Comes" is an outstanding figure of sympathy and sacrifice. His is a romantic figure which will undoubtedly strike a new note in film heroes. Moreover, although the film will be produced with the entertainment value well to the fore, by reason of its story, it cannot fail to convey a very fine moral lesson. In creating the story Mr. Hutchinson wishes most emphatically to say that he did not intend to convey a moral lesson, or any lesson. Just as it happened to attain remarkable popularity, so has it happened that his readers have found a moral. It is not surprising to learn that "If Winter Comes" has been utilised as a basis for more than a thousand sermons in the United States, and many in England. From over a thousand pulpits in America was this message of sympathy given to congregations, and, having heard the oral message, the people were anxious to read more of Mark Sabre and his little life. One can imagine, therefore, that the film will be looked forward to with eager anticipation, not only by those who have read the book, but by those who have not been so fortunate.

# THE ART OF MIMING IN THE MAKING.

## An Interesting Eisteddfod Competition which proves that Children are the most Natural Mimes.

**T**HIS is the third year in which a mime contest has been included in the Bristol Eisteddfod competitions, and the success which has attended each contest proves that the inclusion of such a competition was a happy idea, for not only have these competitions been popular with aspirants for dramatic honours, but they have also helped to instil an idea of what mime acting should be, both in the minds of the candidates themselves and also in a large section of the public, for each year the contest has been witnessed by big audiences who must have gone away realising that the art of mime is one of the most difficult and yet one of the most pleasing and fascinating of arts, and one with great possibilities, which, in skilled hands, is capable of interpreting every emotion.

### Improvement Each Year.

One of the most notable things connected with the Bristol competition is the improvement which has been shown each year, and this is particularly so in the case of those competitors who have taken part in each of the contests, proving that they have learned by experience and, in some cases, by their failures. When giving an account of last year's contest the writer of these lines suggested that a special class should be instituted for children. This idea has been adopted by the directors, and this year the first competition was confined to candidates under 14 years of age. The test was "Alone in the House," and from this a scene had to be imagined and acted within the space of three minutes. No properties were allowed with the exception of a few simple accessories such as chairs, tables, screens, etc., which were provided on the stage. The act had to be given in silence, a single word meant that the competitor would be disqualified.

### Clever Juvenile Actors.

In this class there were three entries, and in the mind of each candidate there was evidently a pretty clear idea of what they would do if left at home without anyone to look after them. All sorts of pranks were imagined, from raiding the larder to trying on mother's or sister's hats, clothes, and jewellery; one found a cigarette and lit it, another played with a box of matches until she set the place on fire. The acting was quite natural; it showed a carelessness and abandon which made it evident that the kiddies thoroughly enjoyed their own performance. The prize went to Eleanor Hobbs, who was awarded £0 marks. The two other competitors were given 90 and 80 marks respectively.

### "A Lost Illusion."

In the second class, for candidates any age over 14, there were 16 entries, including two gentlemen, but only 13 competitors appeared. The test was "A Lost Illusion," and though several of the candidates gave a very clever rendering of a well-thought-out scene, there was not the ease and freedom of action shown in the case of the children.

In some instances the candidate tried to cram too much into a short scene, and so lost a good deal of the effect aimed at. In other cases the idea was not quite clear, the scene itself too slight, or the action slow. The chief fault was in connection with facial expression, which was not used sufficiently. Many

candidates have evidently not yet grasped the fact that in the silent drama facial expression is the most potent factor of all. Several competitors were, however, far superior to the others, and of these the adjudicator, before making his awards, selected four to act a short scene of their own choice.

### The Prize Winners.

The first prize went to Miss Betty Shove, a young lady who has taken part in each of the three competitions held since 1920, and who from the first showed a remarkable talent for mime acting. In the test piece she gave an excellent Christmas Eve scene, the lost illusion being that Santa Claus only existed in the shape of parents. This was very well done, as was also the scene of her own selection in the final. The second award went to Miss Edna Carling; and two other candidates, Milly Manheim and R. H. Wood, were granted certificates.

### Good Advice.

In announcing his awards the adjudicator, Mr. Edwin Greenwood, of Ideal Films, uttered a word of warning to candidates who aspire to take up film acting. He said that after his visit to Bristol last year he received a great many letters from people who wanted work in the studios. His advice to all those present was that for the moment they should leave it alone as a money-making proposition, because both the film and the theatre business were suffering terribly through a lack of capital.

### Few Openings.

Even if the prize-winners there that evening went up to London and saw an agent and paid a fee they might have to wait six months before they got even "crowd" work as one among hundreds. It was dispiriting to have to say that, but surely this art was worth while for its own sake. Perhaps the time would arrive when British studios would be as busy as the American studios. We had the talent, but at present he advised them to leave it alone from a money-making point of view while there was a bag to carry or a crossing to sweep.—Our Bristol Correspondent,



# THE NEW UNIVERSAL OUTPUT.

## Edwin J. Smith of the European Motion Picture Company gives some idea of what Exhibitors may expect in the near future.

ONE of the strongest points in the ambitious plans of the newly-formed European Motion Picture Company, Ltd., who will distribute the entire Universal output here, is the fact that the company, which is sponsored by Mr. Carl Laemmle, will bend every effort toward bringing the British release date of Universal films to the point where that date will be as nearly simultaneous with the American release date as possible.

This was learned this week through Mr. Edwin J. Smith, managing director of Universal's new distributing organisation. Another very important point made by Mr. Smith was the statement that the exhibitor will be able to choose and book any picture or pictures released by the company. "It will always be the policy of our organisation to treat the exhibitor absolutely on the square," said Mr. Smith. "And the first proof of this is our willingness to more than meet him half way in an endeavour to get away from block-booking.

### FIRST RELEASE IN SEPTEMBER.

"While I am not as yet in a position to announce trade showing or specific release dates, I can say that our first film will be released early in September, 1922. And from the date of release of the first film the exhibitor can be assured of a constant and plentiful supply of films of the highest quality and widest variety, both as to subject and length. Heading our list, of course, will be 'Foolish Wives.' This is so gigantic a production that full details regarding its release cannot be definitely completed until after the arrival in London of Mr. Laemmle. He arrives here on June 23, and is bringing with him a print of 'Foolish Wives.'

### "ROBINSON CRUSOE."

"Three of our earliest releases will be two eighteen-episode serials, 'The Adventures of Robinson Crusoe,' starring Harry Myers, and 'Buffalo Bill,' and a smashing series of two-reel features under the main title of 'The Leather Pushers,' featuring Reginald Denny. Our present schedule calls for the release

within the first year of eight Universal Jewel super-productions—supers in every sense of the word. In these Jewel films the exhibitor will have pictures of the highest grade. Then there will be at least thirty-six five-reel Universal Attractions—the brand formerly known as Universal Special Attractions. These will be consistently quality films, and will star such popular players as Gladys Walton, Hoot Gibson, Frank Mayo, Herbert Rawlinson, Miss Du Pont, and Reginald Denny. They will be released three every month.

### A CONTINUITY OF SERIALS.

"As to serials, I want to assure exhibitors who come in with us that they will be guaranteed a continuity of serials for both ends of the week. Our schedule calls for the release of four serials during the first twelve months, each overlapping the other in release. Our serials are chapter plays built along new lines—lines that have given this form of entertainment a new value for the exhibitor. For into these subjects Universal has put all of its years of serial-making experience, together with its new knowledge of what to-day's market demands. In these films will be starred such well-known players as George Walsh, Harry Myers, William Desmond, and others.

"A two-reel Century comedy will be released every week. These have already proved their worth, and they are improving in quality with every release. In this connection I would like to say that exhibitors will be able to book plenty of comedies starring popular Baby Peggy, the child wonder, as well as films starring Brownie, the Century wonder dog, Lee Moran, Harry Sweet, and others.

### SHORT STUFF.

"Also in the field of short stuff are several series of two-reelers, among these being 'The Leather Pushers,' a series that I am convinced will prove of feature worth to any exhibitor. According to present plans, we will release a two-reeler every week, but this and other schedules are, of course, subject to change."

## THE HIRE OF KINEMA FILMS.

### Pictures that were never called for.

THE Astra Film Co., Ltd., of Leeds, sued H. S. Lander, of 93, Alexander Road, London, at the Leeds County Court last week to recover £64 1s. 6d. for films supplied on hire. The case was heard by his Honour Judge Randolph; Mr. C. J. Frankland was counsel for the plaintiff company, and W. H. Clarke acted for the defendant.

Evidence was given that the defendant entered into a written contract with the plaintiff company to hire from them 24 films of various subjects for exhibition at various picture houses in the South of England, including the Theatre de Luxe at New-

haven. Seventeen of the films were taken up and presumably exhibited, and seven were duly paid for. The rest were never called for, but the plaintiffs contended that, having been allocated, they were properly to be charged for.

On behalf of the defence it was contended that in signing the contract the defendant, who was well known in the trade to be managing director of the Lander Film Co., Ltd., entered into it on behalf of the company, and not on his own account. And Mr. Clarke added that now that the Lander Film Co. was not in a strong position financially the plaintiffs were trying to saddle the defendant with personal responsibility.

His Honour, on examining the contract, said it was signed by the defendant with his own name without any indication that he acted merely as agent. He gave judgment for the plaintiffs for the full amount.



# FILM TRADE PERSONALITIES.—No. 48.

“UNIVERSAL.”



EDWIN J. SMITH,  
*Managing Director, European Motion Picture Co., Ltd.*

# ARE MEMBERS OF THE C.E.A. CAPABLE OF THINKING?

## A Birmingham Breeze which induced the above question from the Ex-President of the Association.

**K**EEN as exhibitors are to secure the abolition of the Entertainment Tax, apparently a section of the members of the Birmingham Branch of the C.E.A. do not like paying their share of the cost of the campaign. At any rate, a letter from headquarters read at last Friday's meeting of the branch showed that 24 local exhibitors had not sent their contributions along. The amount of the levy outstanding was £38 17s. from 27 houses.

### Backward in Helping.

Mr. G. H. Tyler (secretary) informed the meeting that although a week had elapsed since he sent strong letters to those who had not paid up, he had not received a single penny.

Mr. J. L. Lyons pointed out that many exhibitors had readily subscribed more than the amount of the levy, and realised that they were getting good value for their money.

### A Difference of Opinion.

Mr. C. E. Colman caused a slight breeze by expressing the opinion that it was too early in the day to appeal for a reduction in the tax. It caused Mr. L. P. Samuel (chairman) to retort: We may be selfish, but we must look after ourselves and leave other people to look after themselves.

Councillor McDonald retorted that the tax was introduced as a war measure, and asked what other trade would stand such a gross inequity.

Mr. Colman: A great many people believe it is a fair tax. It is only small, and does not hurt people very much.

Councillor McDonald: We are also entitled to our opinion. We believe it is inequitable. No sane man would think it equitable to tax the gross earnings of a business.

The Chairman (to Mr. Colman): You are the first exhibitor I have heard say that it should not come off.

### Early Days?

Mr. Colman: I agree it should come off, but I think it is too early to ask for it to come off.

Mr. E. Hewitson: The Committee are confident that something will be done now that the Chancellor of the Exchequer has said he will receive a deputation.

The Chairman: Any decent house will take the amount of the levy in a few hours.



### Ex-President's Question.

Councillor McDonald: It is disgusting and deplorable the ignorance that exists among members of the trade. Many houses are paying £50 and £60 a week to the Government regularly without making any profit for themselves. The secretary has given £25 to the fund, and here we have members who have not paid a halfpenny. Are members capable of thinking at all? It appears that they give no thought to the business. It means all the difference between life and death to most houses.

The discussion closed by the chairman and vice-chairman deciding to pay personal visits to the defaulting members.

### "Way Down East."

The announcement recently that "Way Down East" would be screened at the Grand Theatre, Birmingham, resulted in the branch sending a letter to Moss Empires protesting against the policy of offering the less important films to exhibitors and refusing to give them an opportunity of renting the super features.

Mr. R. H. Gillespie, however, replied that he did not understand the Association's complaint. He pointed out that his firm had nothing to do with the controlling or renting of "Way Down East," which was offered to them by the Allied Artists' Corporation as a star attraction.

The Chairman expressed the opinion that they could not do much more as the Grand Theatre was well equipped for kinema shows.

Councillor J. R. Wood and Mr. Lyons, however, thought they ought to send a letter of protest to the Allied Artists' Corporation.

The Chairman: I hear they are going to hold a trade show.

Councillor Wood: They will offer it us after the cream has gone.

Councillor McDonald proposed that a strongly-worded letter should be sent to the Allied Artists' Corporation pointing out the injustice done to exhibitors, who were promised an opportunity of booking the film.

This was seconded by Councillor Wood and duly carried.

### Arbuckle Films.

On the proposition of Mr. A. A. James the members present pledged themselves not to show Arbuckle films, and decided to forward copies of the resolution to all members of the branch, and also to the secretaries of all other branches. That, however, did not satisfy Councillor Wood, and eventually the General Council delegates were requested to raise the question at the next meeting of the Council, with a view to the K.R.S. being asked to support the C.E.A.'s action.

### "Cocaine" Not to be Screened.

The ban upon "Cocaine" was also discussed, and while members expressed sympathy with Mr. Harry Goodman (Hub Film Co.), they deemed it inadvisable to break their agreement with the Justices not to show films which had not been approved by the Censor. The Chairman stated that Mr. Goodman had approached the Justices, who stated that they would not inspect the film unless the C.E.A. required them to do so.

Owing to the Summer Conference the June meeting of the branch was postponed until July 7.

# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent.)

## The Chancellor Interviewed—Closing Down—Picture People's Picnic— The Fun (?) of the Fair.

**W**HEN Sir Robert Horne paid a flying visit to Glasgow the other day the opportunity was taken by the local kinematograph exhibitors of organising a deputation to wait upon the Chancellor in order to have a chat with him regarding the Entertainment Tax question. I understand that Sir Robert (who, of course, represents a well-known Glasgow constituency) received the deputation with his customary geniality and urbanity, but, as far as I can make out, he seemed to be quite frank in his position that as Chancellor he could not do without revenue from this particular tax. However, the deputation, I feel sure, will do no harm.

### Noise and Nuisance.

A rather unusual complaint was made at a recently-held meeting of Rattray Town Council when Mrs. Moore—who is the proprietress of the local kinema theatre—forwarded a strong protest against the noise and nuisance of the shows and roundabouts which had been allowed in the field besides her kinema. "It has emptied my kinema continually," complained Mrs. Moore, "and my patrons will not come in while the noise of the organs, etc., is going on. All I ask is that the music, noise and hooters should be suspended during the hours of my enter-

tainment." I am pleased to add that the civic fathers regarded Mrs. Moore's complaint as a perfectly legitimate one, and resolved to take action accordingly.

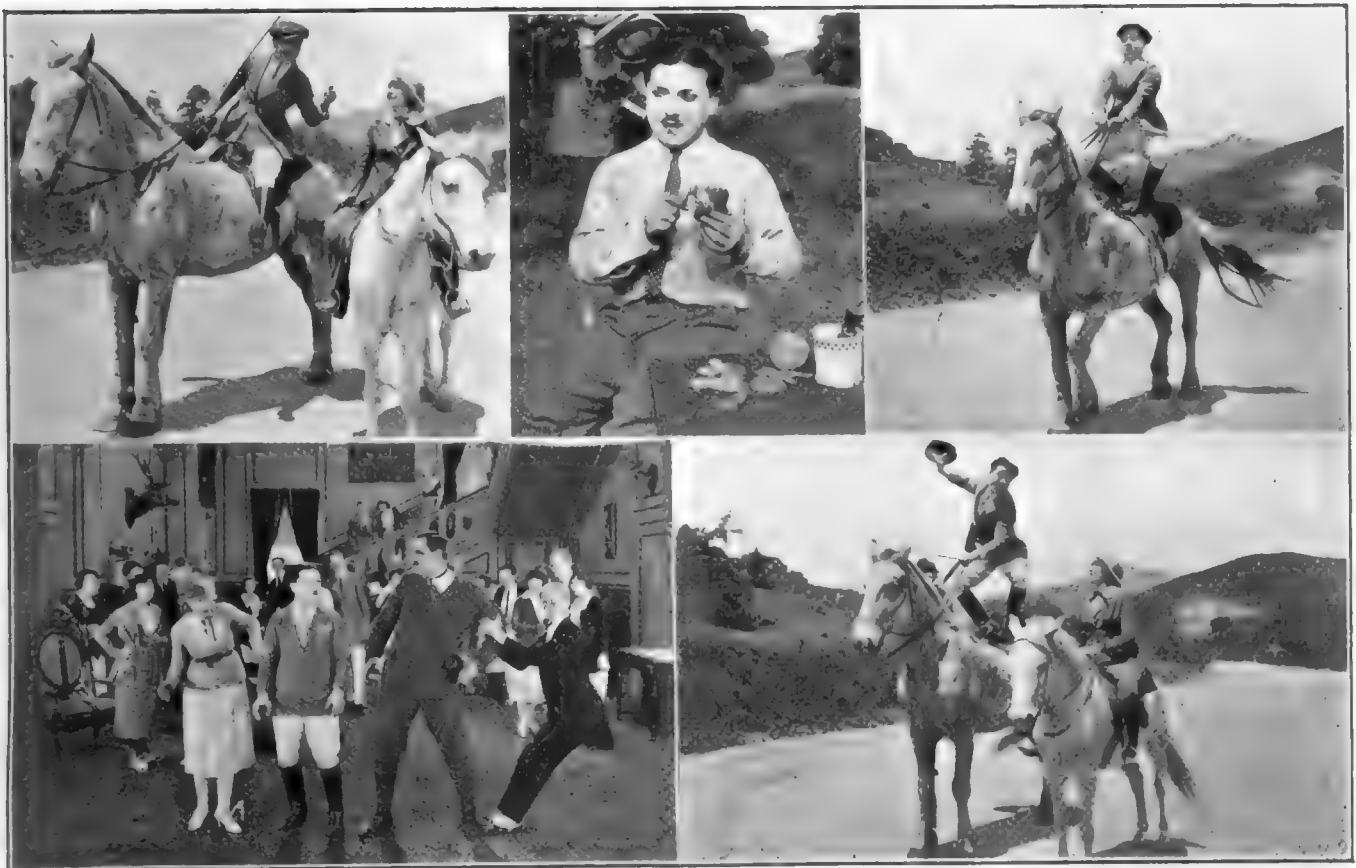
### Closing Down.

Quite a number of Scottish kinemas here, there and everywhere are announcing their "closing down" for the summer season, and, as far as I can learn, in quite a goodly number of cases a longer vacation than usual is caused by the present industrial depression. I understand, too, that in quite a number of cases kinemas which have hitherto been open on the all-round-the-year principle are also shutting their doors temporarily.

### Picnic Parties.

With the sun now shining, picnic parties are being organised everywhere, and in this connection the members of the Glasgow staff of Messrs. Pathé led the way with an outing which in all respects was a huge success. Another outing has also been held under the auspices of Mr. H. Travers and the Glasgow staff of Messrs. Gaumont, and I learn that this party were accompanied by Mr. Brewer (from the head office) with his wife.

## MORE MONTY BANK'S COMEDIES.



A new set of Monty Bank's Comedies will be released by Pearl Films commencing July 17. As usual, the irrepressible Monty works hard, and thoroughly enjoys doing so as our pictures show.

# GOLDWYN'S DISCOVER A NEW ARCADIA.

The story of a man who never saw a woman until he was 25 is the main theme in "The Lotus Eater," a fantastic film play that will capture public fancy by its freshness.

"The Lotus Eater" is an altogether out of the ordinary story, treated with so much novelty, and set in such delightful surroundings that its beauty and originality should assure it an immediate success.

**G**OLDWYN'S have discovered a new Arcadia, an island set in the Southern Seas, where there is no charge for the necessities of life, the clothing is that of the ancient Greeks, where the tax-collectors cease from troubling, and the community live in idyllic peace and happiness. It does one good, after facing the stern realities of modern life, to feast one's eyes upon this perfect elysium, and long before the story is through one yearns to join the happy throng of lotus eaters in this altogether delectable island of one's dreams.

## THE ISLAND OF IMAGINATION.

But, unfortunately, this ideal dreamland is but a figment of the story-teller's imagination. Yet so perfectly is it all pictured, so exquisite are its settings of shady palm groves which fringe the edge of the tropic seas, that for an hour and a half one is, in imagination, a delighted participant in the life of this happily placed community of souls. Pure fantasy we will admit. Yet can anyone imagine an existence more likely to appeal with irresistible force to the over-wrought denizens of great cities in these days of life lived at extreme pressure in ugly and often repugnant surroundings? "The Lotus Eater" will win a place in public esteem, not because it is a great story—for it is not that—but because it is a very beautiful picture which tells fantastically, if you like, of the experiences of a number of people wrecked on a tropic island who decide to lead the ideal life. Incidentally it tells of the love and experiences of a man and a maid, both of whom are beings of a type not usually met with in ordinary every-day existence.

## WHAT LIFE MIGHT BE.

The exhibitor who regards the picture from this angle will recognise at once that its originality and its fantastic appeal will ensure its success with the majority of people. All of us to-day are eager for new experiences; striving, may be, to attain an impossible ideal; dreaming of what life might be, were it only possible to live it according to one's own ideas, in surroundings and under circumstances that appeal to the love of the ideal in us all. In "The Lotus Eater" such an existence is delightfully pictured, and though the story it tells is fantastic in the extreme, it is never absurd. How it develops is best shown by the following brief summary. By the will of an eccentric millionaire father, Jacques Lenci grew up on a yacht at sea and was almost twenty-five before he ever saw a woman. So it was not unnatural that he should fall in love with the first one he met, a pretty young society girl named Madge Vance.

They were married very promptly, much against the will of Madge's mother, who had wished a rich but elderly man named John Carson for a son-in-law. Their happiness was short-lived. Jacques's father had provided that only a third of the estate should go to his son if he married before he was twenty-five, and the discovery was a shock to Madge, who had always lived in luxury. The young couple quarrelled. In a fit of spleen Jacques accepted the invitation of a naval aviator he had met to make a dangerous trial trip in a dirigible with him, testing a new gas that would make dirigibles reach a higher altitude than ever before. The gas proved a failure, and after days above the sea Jacques found himself wrecked on a small island.

## GOLDWYN'S ARCADIA.

On the island were people who had been shipwrecked there at various times and were banded together under the leadership of a man they called the Dean. There was no charge for the necessities of life, the clothing was that of the ancient Greeks, chosen for its freedom and beauty, and the community lived in idyllic happiness and peace. They received Jacques with every kindness and did their best to make him happy, especially a small boy called Joeko, and one of the girls of the island, called Mavis, with whom he soon found himself much in love. But the memory of his wife at home made him long to get back. At last the Dean called a meeting of the men of the island. They voted to let Jacques have a boat they had kept hidden for just such a purpose, and the Dean gave him a chart of the island, warning him that he must destroy it if he decided never to return. Back in New York, Jacques found himself disgusted with the sights in the dance halls and on the streets, after the fine clean living on the island. His wife had married John Carson, believing Jacques to be dead. Summoned to choose between the two, she asked for time to decide, and the next day both men received word from her that she had gone with a count and wished them the best of luck. Disgusted with the life of a so-called civilisation and longing for his free and happy island, Jacques hastened to go back and in his former cabin was reunited to Mavis.

With John Barrymore in the leading rôle, and a fine supporting cast including Wesley Barry, Anna Q. Nilsson, Colleen Moore, and Barney Sherry, and the production in the hands of Marshall Neilan, it almost goes without saying that a perfect picture is the result. Despite its fantastic treatment almost throughout, we believe the public will thoroughly enjoy the story, and exhibitors can book it with the certain knowledge that they are securing something very out of the ordinary, which should prove generally popular with most audiences.

# Paramount Pictures



## TRADE SHOWS

<b>LONDON</b> NEW GALLERY KINEMA, AT 11 A.M.	<b>TUE</b> <b>June 6</b>	"BOOMERANG BILL" with LIONEL BARRYMORE. (A Cosmopolitan Production).
<b>GLASGOW</b> CINEMA HOUSE, RENFIELD STREET, AT 11 A.M.	<b>WED</b> <b>June 7</b>	ETHEL CLAYTON in "THE CRADLE." Also BETTY COMPSON in "THE LAW AND THE WOMAN."
<b>LEEDS</b> CINEMA EXCHANGE, AT 3-15 P.M.	<b>TUE</b> <b>June 6</b>	"BOOMERANG BILL" with LIONEL BARRYMORE. (A Cosmopolitan Production).
<b>SHEFFIELD</b> ELECTRA CINEMA, AT 10-45 A.M.	<b>WED</b> <b>June 7</b>	"BOOMERANG BILL" with LIONEL BARRYMORE. (A Cosmopolitan Production).
<b>MANCHESTER</b> CINEMA EXCHANGE, AT 12 noon.	<b>TUE</b> <b>June 6</b>	"BOOMERANG BILL" with LIONEL BARRYMORE. (A Cosmopolitan Production).
<b>CARDIFF</b> 16 PRIORY STREET, AT 11 A.M.	<b>FRI</b> <b>June 9</b>	ETHEL CLAYTON in "THE CRADLE." Also BETTY COMPSON in "THE LAW AND THE WOMAN."
<b>NEWCASTLE</b> CRAINER PICTURE THEATRE, AT 11 A.M.	<b>FRI</b> <b>June 9</b>	ETHEL CLAYTON in "THE CRADLE." Also BETTY COMPSON in "THE LAW AND THE WOMAN."
<b>LIVERPOOL</b> SCALA THEATRE, LIME STREET, AT 11 A.M.	<b>FRI</b> <b>June 9</b>	"BOOMERANG BILL" with LIONEL BARRYMORE. (A Cosmopolitan Production).
<b>BIRMINGHAM</b> SCALA THEATRE, AT 11 A.M.	<b>FRI</b> <b>June 9</b>	"BOOMERANG BILL" with LIONEL BARRYMORE. (A Cosmopolitan Production).
<b>NOTTINGHAM</b> LOUNGE THEATRE, AT 11 A.M.	<b>TUE</b> <b>June 6</b>	SUSPENDED FOR THIS WEEK ONLY.



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FAMOUS PLAYERS-LASKY CORPORATION *present*

# "BOOMERANG BILL"

*with* LIONEL BARRYMORE

*By Jack Boyle*

*Directed by Tom Terriss Scenario by Doty Hobart*

A COSMOPOLITAN PRODUCTION

*A  
Paramount Picture*



BROADWAY

COMEDIES



ENVELOPES

OF

FUN

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# POWERFUL FRENCH HISTORICAL DRAMA.

**U.C.I. production featuring Hesperia as a woman of sterling character unspoiled by social advancement.**

"The Son of Madame Sans Gene" a many-sided play with mob and battle scenes, possessing the interest of love, intrigue and battle.

**Y**ET another picture dealing with French military history is offered to the trade, Jury's screening in London last week a U.C.I. play with the title of "The Son of Madame Sans Gene."

Playgoers will remember that Madame Sans Gene was Napoleon's washerwoman, who, marrying Lefebure when only a corporal, went with her husband through the campaigns which gained him his Marshal's baton. During this strenuous time



SCENE FROM "THE SON OF MADAME SANS GENE."

their son was born, and the early story of the couple having been told us in some beautifully staged scenes an interval is leaped to deal with the life of their son in his early manhood.

## CONSPIRATORS AGAINST NAPOLEON.

The rigours which had forged the sterling characters of his parents were denied to the young man, who was brought up in idleness. He purchases in an antique shop a picture of a beautiful woman and, later, sees in real life, a young woman bearing a striking resemblance to his picture. She is Marie de Bonneval, whose father is a plotter against Napoleon, and the old man, dying, betroths her to D'Ambzae, another conspirator of ugly character, whom she dislikes. At the Embassy Ball Jean Lefebure meets her again in an interval during which D'Ambzae is firing the palace in the hope of procuring the destruction of Napoleon and his consort. Jean rescues the girl from the fire, in which it is believed D'Ambzae has lost his life, and gains, after a struggle, his father's consent to the courtship of Marie. He then hastens to Versailles in accordance with a previous arrangement, to find only a "Good-bye" message from her.

The story is taken up three years later, when Jean's father, just returned from the disastrous Russian adventure, is pleaded with by Jean for money with which to elope with the girl, who

is now unhappily married to D'Ambzae, her disappearance earlier having been explained. The Marshal refuses, whereupon Jean robs his father's safe, to be caught in the act by the parents. The father taunts him with not taking his part against the enemy, and, overcome with shame, the lad asks to be allowed to take his part in the war, in an effort to redeem his honour. He sets off for the front, endeavouring to forget Marie, concerning whom a note has been conveyed to him, declaring that she is tricking him. She sets off to the front, upon hearing this to reassure him.

## THE GREAT FAILURE.

At this point enters the tragedy of the son of Madame Sans Gene, a scene of great poignancy. Fierce fighting is taking place at Vernonfays, and the position becoming dangerous, Marshal Lefebure dispatches his son with a message for help, pointing out that his success will retrieve his past. He gallops off, but, passing through the market-place, sees Marie, and dismounts, following her to her room to accuse her of trickery. Her explanation, however, detains him, and the entry of D'Ambzae is a further hindrance, for the two struggle, and only a well-placed bullet from D'Ambzae's pursuers puts an end to it. Then the existence of the dispatch occurs to Jean, but too late, for the enemy have inflicted loss upon the straitened forces under his father's command. Jean is put under arrest, court-martialled, and sentenced to be shot at dawn, but during the night Madame Sans Gene, who has arrived at Vernonfays to intercede with her husband for her son's love affair, takes his place in the cell, where she is found by her husband.

Resting in his flight, the lad overhears plans for an attack upon the French lines, rides back and warns his father. Defeat is averted, success for the French troops follows: Jean, however, is mortally wounded. As he lies propped upon his mother's breast they are aware of the presence of Napoleon himself, who, taking from his own breast the Cross of the Legion of Honour, pins it upon the breast of the son of Madame Sans Gene.

The golden thread running through the story with its many complications is the doting love of the washerwoman duchess for her son. This is well shown by Hesperia, the famous Italian actress, who throughout displays the motherly devotion which the part demands. Her son has not a part demanding many strong characteristics, D'Ambzae has a stronger part than he. Marie de Bonneval seems elusive. The Napoleon is not well conceived; his appearance is good, but he walks with the brisk air of the American hustler always—an interpretation which challenges tradition.

The picture is full of interest and will keep in being the vogue for this type of picture that now obtains. There are some fine court scenes in the earlier part of the play.

# WHAT LONDON RE

## The Week's Trade

**'THE COCAINE SMUGGLERS,'** an American production in five reels, starring Jane Allyn and Paul Panzer, is being shown for three days, four times per day, at the American Company's showrooms, Wardour Street, commencing June 5 next. This cocaine film, which has already been passed by the Censor, is bound to create an enormous interest in the trade as it is for immediate release. International Cine Corporation claim that this picture will ruin King Sol's chance of keeping the public out of the kinema even although the thermometer may reach 87 in the shade. Being for immediate release the renters have arranged for 12 shows of this picture at the American Company's Theatre, Wardour Street, particulars of which will be found in our list of forthcoming trade shows.

### Pearl Films' Big Picture.

Pearl Films have secured "Ten Nights in a Bar Room," the picture version of the famous stage play which ranks with "Uncle Tom's Cabin" as one of the classics of the American stage. This will be put out for immediate release, and will be screened for the first time in this country at Terry's Theatre, Strand, on Monday, June 5.

The screen version is very much more elaborate than the stage version of the novel, and is enacted by an all-star cast, including John Lovell and Baby Ivy Ward. It is said that the film contains some of the most realistic thrills ever filmed and has caused quite an extraordinary sensation in America. It should prove an enormous drawing proposition on this side.

### Associated Producers' Pictures.

The latest Associated Producers' releases arriving in this country have been disposed of by Mr. Arthur Levey, foreign sales manager. "The Rosary," produced by Selig-Rork, from the world-famous play of that name, featuring a distinguished cast,



SCENE FROM "BOOMERANG BILL."

has been disposed of to Film Booking Offices. "Hail the Woman," the latest production of Thos. H. Ince, has been secured for the United Kingdom by Pathé Frères, Limited. The Gaumont Company, Limited, will distribute throughout the United Kingdom "Blind Hearts," featuring Hobart Bosworth, and "Love Never Dies," produced by King Vidor.

### A Lionel Barrymore Picture.

In all of his wasted life there were only three great moments, but three moments so filled with glory that they redeemed a life of shame and lifted his love to the heights. Such was the career of "Boomerang Bill," Chicago gunman, which is unfolded in the Cosmopolitan Paramount production of the same name, in which Lionel Barrymore fills the star rôle. The production, which was directed by Tom Terriss, and has for its leading woman Marguerite Marsh, sister of Mae Marsh, will be trade shown by Famous-Lasky next Tuesday (June 6) at the New Gallery Kinema.

### A New Title.

As foreshadowed in a recent note, the Gaumont Company has now decided on a new exhibition title for the big British Screen-craft production based on the life of Lord Byron. The picture will be released under the title of "A Prince of Lovers," being the romance of Lord Byron.

### Victor Seastrom's Greatest Picture.

Among the many interesting pictures which the Gaumont Company, Limited, are showing just now, one of the most interesting is the Swedish Biograph special production "Love's Crucible," directed by Victor Seastrom, and recently described by him to the FILM RENTER as, in his opinion, the greatest film he had yet produced. This film will be shown at the New Gallery Kinema on Wednesday, June 14.

### Success of Granger-Davidson Films.

A record has been created by Granger's which will be almost impossible for any other renting house to equal. Without exception, every Granger-Davidson production yet shown has proved itself to be an out and out winner and a pay-box attraction of the first order. "The Call of the Road," "The Way of the World," "The Right to Live," "The Fifth Form at St. Dominic's," "The Sport of Kings," etc., have received the highest praise from both lay and trade press, but that "the proof of a film is in the showing" is proved by the hundreds of eulogistic letters concerning these films which Granger's have received from exhibitors in all parts of the United Kingdom.

In future all Granger-Davidson films will be issued under the auspices of the British National Film League. Five at least will be shown this year, and the first of these will be "A Bachelor's Baby," to be screened at the New Gallery Kinema on June 15.

### F.B.O.'s Next Trade Show.

The next Universal picture to be presented by F.B.O. is the "Daughter of the Law," a story, featuring Carmel Myers, whose vivacious acting makes her a welcome feature in any program.

# ENTERS ARE DOING

## Activities at a Glance.



The trade show will take place at the F.B.O. private theatre on Thursday, June 8, at 10 and 8 p.m., and on Friday, June 9, at 10 and 1-30 p.m.

### First British National Program Picture.

On Thursday next (June 8) there will be shown by Butcher's at the New Gallery Kinema, the Walter West production "When Greek Meets Greek." This picture will undoubtedly attract wide attention, being as it is the first film released under the banner of the British National program. The two leads—Violet Hopson and Stewart Rome—will undoubtedly be as excellent as ever, and the story of big steel works and of a man (played by Stewart Rome), who thought steel-made steel, and was steel, should certainly entice exhibitors to see the trade show.

This picture will be followed by an adaptation of S. R. Crockett's novel, "The Lilac Sunbonnet," a Progress production, by Sidney Morgan.

### "The Four Seasons."

In order to correct an impression abroad in the trade that "The Four Seasons" is a First National attraction, we are asked to make it clear that this is not so. The United Kingdom rights were secured by David P. Howells, Incorporated, of New York, and have since been sold by David P. Howells, Limited, as is now generally known, to the Ideal Films, Limited.

### "Scrambled Wives."

Marguerite Clark makes her welcome return to the screen in the latest First National Attraction "Scrambled Wives," which will be presented in Associated First National Pictures, Limited's private theatre on Monday next (June 5) at 3 p.m., Tuesday (June 6) at 11 a.m., and Wednesday (June 7) at 3 p.m. This picture will be trade shown in the provinces as announced in our trade show list.

## DIPLOMATIST'S INVESTMENT IN A FILM ENTERPRISE.

Before Mr. Justice McCardie on Monday.

THE hearing was continued before Mr. Justice McCardie on Monday of the actions, *Ironsides v. Adamson, Sykes v. Adamson*, in which Sir Henry George Outram Bax-Ironsides, formerly British Minister at Sofia, General Sir Percy Sykes, and Lady Sykes sued Lieutenant-Colonel Adamson, D.S.O., for the return of sums of £500, £500, and £100, respectively, paid by the plaintiffs for shares in the European Film Corporation, Ltd. Sir Henry Bax-Ironsides and Sir Percy Sykes had consented to become chairman and a director of the company, and the sums claimed were paid for their qualification shares. The company never proceeded to allotment and no shares were issued. The defendant said that the money was

paid to the company and not to him, and that it had been spent in the preliminary expenses of the company, on the artistes and studio at Kew.

Mr. Willoughby Jardine appeared for the plaintiffs; Mr. Martin O'Connor and Mr. Rutherford for the defendant.

Lieutenant-Colonel Adamson said that the business had been introduced to him by Colonel Barron at the end of 1919, and it was understood at that time that the scheme would be financed by a wealthy member of Parliament, but the negotiations broke down.

The witness put in his pass-books for his two accounts, and was closely questioned by the Judge about certain entries. The Judge pointed out that but for a credit of £500 about the date of Sir Percy Sykes's cheque the accounts would have been considerably overdrawn. The witness explained that the banks held ample securities. He had spent £15,000 of his own in the flotation of these companies, and was still paying their bills. The company had no banking account.

A witness from the Registry of Joint Stock Companies said that the stamp duty on capital amounted to £1,050.

### Judgment for the Plaintiffs.

In giving judgment for the plaintiffs with costs, Mr. Justice McCardie said that he accepted every word of the evidence of Sir Henry Bax-Ironsides and Sir Percy Sykes, both were men of the highest character. The money they had sent for a particular purpose had been misapplied, so that there had been a complete misuse of it. With regard to the cheque for £100 forwarded on behalf of Lady Sykes, the circumstances were even more suspicious. It was taken by Hutchings and paid to his own account, and he had drawn it with the knowledge of the defendant. He, the Judge, thought that the defendant, Belton, and Hutchings were all acting together and were participating in the misuse of the money. He had never seen a greater measure of irregularity than had been displayed by those who received and dealt with moneys which they got from the plaintiffs.



# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

**New Manchester Kinema—Benefit to Fred Severs—Famous Lasky's Latest—  
Fox Features—Capitol Productions.**

**T**HE wonderful spell of fine weather, coupled with the attractions of the Derby, seems to have been responsible for the lack of news this week and also for the meagre attendances at picture palaces throughout the Lancashire territory. I have met several exhibitors this week who have been greatly impressed with the article, "How to Beat the Weather," which appeared in last week's issue of the *FILM RENTER AND MOVING PICTURE NEWS*, and not a few of them have taken seriously to heart the good advice and useful hints therein contained. As one exhibitor said, "We have got to fight the weather and combat it with suitable weapons, and the sooner the trade realises it the better." It is no use grumbling and bemoaning one's fate. Get busy on new ideas that will lure the public into your hall, and once you get them inside provide a good program and keep them cool.

### A New Manchester Kinema.

Another Manchester kinema to open its doors to the public is the *Trafford Picture House*, Talbot Road, Old Trafford, Manchester, and the opening performance took place on Monday last before a representative audience.

### Fox Features.

Mr. R. Sutton Dawes was favoured with a splendid attendance of exhibitors at the Kinema Exchange last week, when he screened his firm's latest offerings in "Chasing the Moon" and "The Ragged Heiress." In the former production Tom Mix sustains the leading rôle, and incidentally performs some amazing stunts which are calculated to make audiences feel a cold shiver run down the back even in this torrid weather. The picture should prove most popular, and the amusing sub-titles are in themselves sufficient to carry the picture to success. To be perfectly candid, they were the smartest thing I have seen in sub-titles for some considerable time, and my spontaneous outbursts of laughter during the screening were re-echoed in no small measure by the exhibitors present. "Chasing the Moon" will amuse as much as it will entertain. The other story, "The Ragged Heiress," featuring Shirley Mason, is a charming romance of a little slavey, a rôle which is admirably suited for Shirley Mason's dainty and captivating talents.

Mr. Dawes tells me that a screen version of "The Men of Zanzibar," one of the most popular stories by Richard Harding Davis, is nearing completion at the Fox Hollywood studios. William Russell enacts the star rôle, and the charming actress, Ruth Renick, appears as leading lady. One of the features of this picture is said to be a big game hunt.

Another important picture, starring the great dramatic actor, Dustin Farnum, has just been completed by Fox, entitled "Strange Idols." It is far from an original story by Jules Furthman, and was filmed under the direction of Bernard Durning. Further details will be announced later.

### Benefit to Mr. Fred Severs.

Mr. Fred Severs, the genial and popular manager of the Imperial Palace, Moston, is being accorded a Complimentary Farewell Benefit by his directors on the occasion of his severance with this hall. The event will take place to-day (Saturday), and a special program has been provided free of charge by Walturdaw, Vivid, and Ideal. Mr. Bert H. Shepherd, the well-known elusionist, will give a recital of "The Women of Mumbles Head," which will be illustrated by lantern slides. A big

gathering is expected, as "Freddie" has been a popular manager, and his genial manner has earned the respect and goodwill of the patrons at this favourite picture rendezvous.

### "The Law and the Woman."

It is some time since I saw the stage version of "The Woman in the Case," but when I attended the trade show of Famous-Lasky's "The Law and the Woman," the details of this intense human drama were vividly recalled to my latent memory. The story loses none of its power in this film version, which has been produced and given a new title by A. Penrhyn Stanlows, and if anything the picture is an improvement on the play. Betty Compson plays splendidly the rôle of the accused man's wife, and veritably lives the part, but I was not over impressed with Cleo Ridgeley's conception of the part of Clara Foster, particularly in the scenes where she is supposed to be intoxicated, and had she introduced a little more realism it would have added very materially to the success of the picture. Apart from that the production is an extremely fine one and will be well received by picture-goers.

### European Motion Picture Company.

Mr. E. J. Smith, managing director of the European Motion Picture Company, Limited, has appointed Mr. M. Leon as representative for Lancashire. Mr. Leon will be well remembered by exhibitors in connection with the Western Import Company, and I wish him every success in his new venture.

### Capitol Productions.

Messrs. Saunders and Harris, of Capitol Productions, Limited, report excellent business on their special feature, "Morality."

Their "Producer's Brainstorm" series of 20 short-reelers should be embodied in every program where variety is needed. This series is being released next September. This go-ahead firm, in the short time that they have been in existence, have certainly made their presence felt in the trade.

Their latest offering is entitled "The Cocaine Smugglers," and the title certainly presents possibilities. I believe the length is about five reels, and the film is an American production that has been passed by the Censor. In these tropic days it certainly seems that it behoves the exhibitor to pay the keenest possible attention to titles, topicality and exploitation, and a film with the attractive title of "The Cocaine Smugglers" should certainly stimulate business in these lean days. I am given to understand that the picture is to be released immediately, and will be shown to the trade in Manchester and Liverpool during the week commencing June 12.

### Briefs.

The scaffolding in front of the New Piccadilly Picture House has now been removed, revealing a fine elevation and a building that will be a distinct ornament to this important and busy centre. It is expected that the hall will be opened to the public within the next two months.

Nothing very important was forthcoming at the usual fortnightly meeting of the C.P.M.A., held last Friday. A communication from the Manchester Watch Committee in reply to the protest against concerts in the parks was read, stating that they could not deviate from their present program, but would not book further concerts. Other subjects discussed were the Entertainment Tax and Film Markings.

Victor Saville Sta

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*present*

“  
THE  
COCAINE  
SMUGGLERS”


*Passed by the Censor*

*For*

*5 Reels*

*Immediate*

*Release.*



# “THE COCAINE SMUGGLERS”

12 LONDON TRADE SHOWS

June 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup>  
10 am - 11:30 am - 2-0 pm - 3-45 pm  
each day.

American Co's Theatre  
89/91 Wardour St  
London W-1.

THE FILM RENTER  
JUNE 3, 1922.



Wid Gunning  
production

Starring -

Jane Allyn  
Paul Panzer

FILM RENTER &  
ING PICTURE NEWS,  
JUNE 3, 1922.



# "THE COCAINE SMUGGLERS"

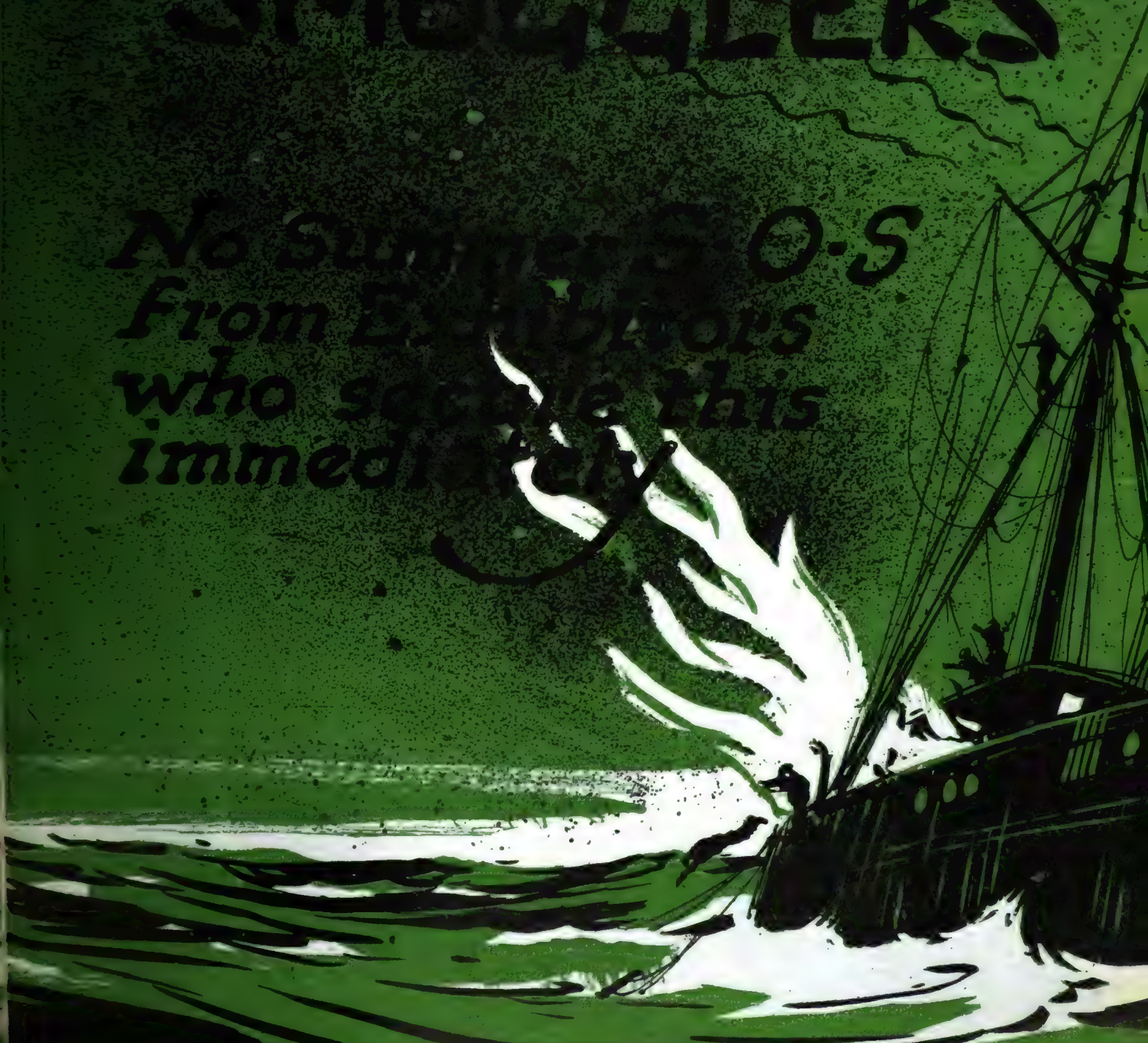




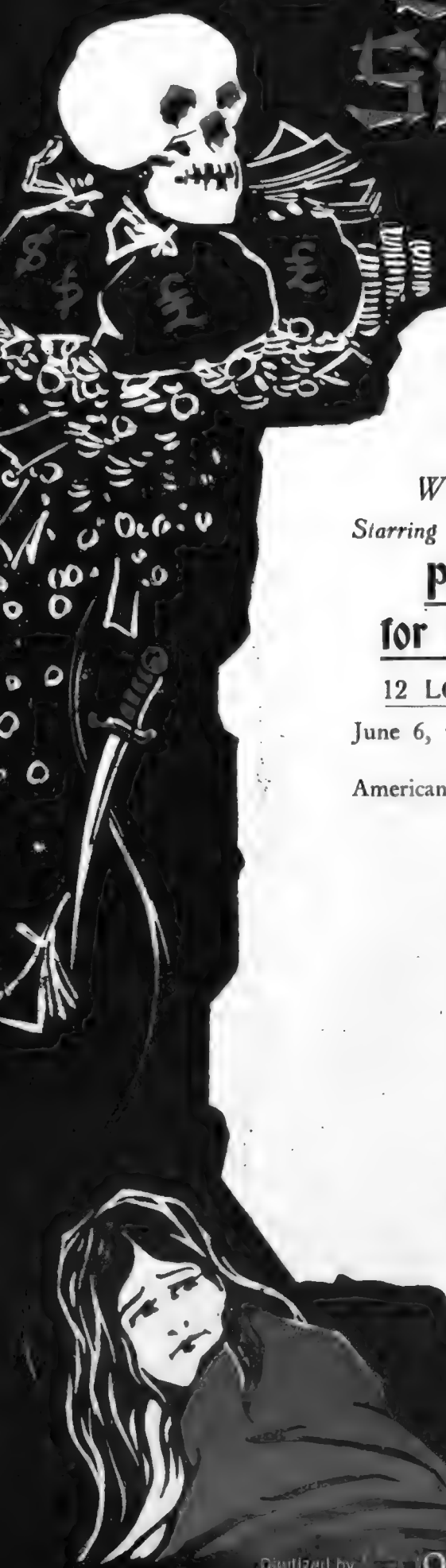
THE FILM RENT  
MOVING PICTURE  
JUNE 3, 1922

# S-O-S "THE COCAINE SMUGGLERS"

*No Summer S-O-S  
From Dangerous Smugglers  
who seek to make this  
immediate catch*



# THE CONTAINERS SMALLER



presented by

Victor Saville. Ltd.

*Wid Gunning Production*

*Starring Jane Allyn & Paul Panzer*

**Passed by Censor**  
**for Immediate Release.**

12 LONDON TRADE SHOWS:

June 6, 7, 8—10 a.m. 11-30 a.m., 2 p.m.,  
3-45 p.m. each day.

American Co.'s Theatre, 89-91 Wardour St.,  
London, W. 1.

*Territorially Controlled by*

London & South: International Cine  
Corp., Ltd., 101 Wardour St., W. 1.

Midlands: Victory Motion Pictures,  
7 Holloway Head, Birmingham.

Lancashire: Capitol Productions, Ltd.,  
49 Deansgate, Manchester.

Yorkshire: H. A. Whincup, 10 Queen  
Victoria Street, Leeds.

Four Northern Counties: High Level  
Exclusives, 33 Westgate Road,  
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Wales & West of England: Servalls  
Exclusives, 40 Charles Street, Cardiff.

Scotland:

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HER MAJESTY'S THEATRE.

Telegrams—  
"HER MAJESTY'S, WALSHALL."

Walsall, May 29th 1922 192

Messrs Moss Empires Ltd,  
24, Denmark Street,  
Charing Cross Road,  
LONDON.

Dear Sirs,

Please accept my congratulations on the splendid picture "THE CHILD THOU GAVEST ME". It is a great picture, wonderfully well produced and photographed, it is loaded with gripping suspense, has an exceptionally clever cast who do full justice to their respective parts.

The child part played by little Dick Headrick is a masterpiece of artistry, and it is no exaggeration to state he is in this picture the greatest child actor on the screen, and will bring the tears and cheers from all humans who witness his triumph, in addition I believe his performance will make Managers glad by causing their tills to work overtime.

In conclusion allow me to suggest that the "CHILD THOU GAVEST ME" is a picture worthy of pre-release.

Yours truly,

  
General Manager  
THE WALSHALL THEATRES CO., LTD

WJA/DC.

# A ROYAL ROMANCE

*IN consequence of the  
SERIOUS STATEMENTS  
with regard to this film appearing  
in last week's "Kinematograph  
Weekly," we have been compelled  
to take proceedings against  
the proprietors of that paper.*

## RENTERS, LTD.,

171 Wardour Street, London, W.1. Phone: GERRARD 1761

# IDEAL MAKES A NEW MOVE.

## Famous American Star Specially Brought Over to play in "A Bill of Divorcement."



CONSTANCE BINNEY.

**I**DEAL have embarked on a bold innovation in British film production. They are, at this moment, engaged in the filming of Miss Clemence Dane's famous stage success, "A Bill of Divorcement," and to play the part of Sidney Fairfield (enacted in the stage version by Miss Meggie Albanesi) they are bringing over the popular American star, Miss Constance Binney. Miss Binney sailed for England on the Adriatic last Saturday, and will commence work as soon as she arrives.

The object of this move will be easily understood. "A Bill of Divorcement" has, as a play, been as big a success in the United States as in this country, and there is the keenest and most widespread interest in it. With a famous American artiste playing one of the leading parts, it is naturally expected that the interest of the American trade and public will be as strong in the film version as in the original play.

### A Fine Cast.

Not that the English members of the cast will be anything but

players of the first repute. As a matter of fact, they include such distinguished artistes as Fay Compton (in the part of the wife), Malcolm Keen (who will repeat his magnificent stage performance as the husband, by permission of Reandean), Henry Victor, Henry Vibart, Fewlass Llewellyn, Martin Walker, Dora Gregory, Sylvia Young and Alf Powell. Several of these artistes are already becoming well known on the American screen, but their appeal to English audiences is irresistible.

In this way the picture should make the best of both worlds—the old and the new—and the innovation will certainly be watched with the strongest interest. The production is in the very capable hands of Denison Clift, whose fine pictures, "Diana of the Crossways," "Sonia," "A Woman of No Importance," etc., etc., have given him front rank among producers of this country.

### Meteoric Progress.

Miss Binney recently surprised those who had not realised her progress by topping the list for a considerable time in the kinema stars' popularity contest. Her rise to stardom, both on screen and stage, was meteoric and reads almost like a romance. Born of a long line of New England ancestry, she has been described as the most representative American girl in the public eye, but she adds to her American birth the not inconsiderable element of Parisian education, having attended a convent in Paris before finishing her education in her native land. To her charm, ability, intelligence, training and perseverance, she adds a vitality and independence that complete her equipment for the great part which she is playing, and the still greater part which she is destined to play, in the great entertainment world.

## £250,000 SUPER KINEMA.

### The Artistic Magnificence of the Majestic in Leeds.

**T**HE Majestic, the new super-kinema belonging to Picture Playhouses, in City Square, is to be opened to the public for the holidays on Monday. It has been described as the very last word in picture theatres, and is certainly the most ambitious and pretentious house put up in Leeds so far.

Most handsome and imposing outside, the building internally is architecturally and decoratively magnificent. The dome-shaped ceiling is designed to represent "Dawn," and is very beautiful. The theatre is to seat 2,800 people, and the foyer, lounge and adjacent rooms afford room for another 1,500 people awaiting admission.

### Music and Management.

The music is to be supplied by an orchestra of 18 performers and a costly organ. Mr. Grandguerre and Mr. H. Davidson, conductor and organist respectively, come from the Pavilion at Newcastle, and Mr. A. Robertson, the manager, comes from the management of the Grand Theatre at Newcastle, which is under the same proprietorship as this new Leeds venture. The booking of the pictures for exhibition at this super-kinema is in the

safe hands of Mr. Leonard Denham, of Headingley lounge fame, and a good start is being made with "Way Down East."

The Majestic restaurant—separate and distinct from the kinema—is below the street level, and this, too, besides being spacious, is decorated in gorgeous yet artistic style. The kinema is said to have cost over £250,000, and after looking over the house from cellar to roof one can believe it.



# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

## C.E.A. Agenda—General Co's. Business—New Ventures—Flashing the Audience—The Runaway Express—Local Atmosphere.

SEVERAL matters of importance, particularly to the exhibiting side of the trade, were down for consideration at the monthly meeting of the C.E.A. convened for yesterday. The agenda, for an advance copy of which I am indebted to Mr. G. Dudley West, secretary of the branch, contains some thirteen items—I hope not an unlucky number—which include a report of the Sub-Committee appointed to deal with the question of wages and hours of work of operators and assistants, and a resolution, phrased as follows, with regard to charitable collections and slides (other than advertising slides), and the loan of halls for sectarian purposes, viz.:

That no such request should be allowed by individual proprietors until the same has been brought before and sanctioned by the monthly meeting of this branch, due notice to appear on the agenda calling the meeting, at which the application will be put forward.

### General Co.'s Business.

I met the two Jacks—Jack Hodson and Jack Goddard—of the General the other day. The former is looking after the interests of the General in Liverpool and district, and tells me that, all things considered, and principally having regard to the wave of trade depression which still prevails, he is finding business not so bad. He had just returned from a visit to Lancaster and Morecambe, where he had succeeded in booking quite a budget of features for the forthcoming season. Jack Goddard, on the other hand, is at present devoting his attention to the Manchester district, where he is specialising with "A Circus Romance."

### New Ventures.

While passing through the North End of the city a few days ago, I was agreeably surprised to see the rapid progress being made with the construction of the new Grosvenor Picture House in Stanley Road. Still further North, in Walton Road, a similar state of affairs is to be recorded in reference to the Victoria Kinema. The advanced state of operations in regard to both ventures fully warrants the prediction that both kinemas will be ready for opening at no distant date. Whatever else the proprietors of kinemas may be blamed for, the charge cannot justifiably be laid at their door that they have not of late provided a lot of work on both sides of the Mersey for members of the building trades who would doubtless otherwise have been unemployed. And, what is more, in the desire to get these buildings completed as soon as possible, a considerable amount of overtime has been worked, and, certainly in the case of the Trocadero, New Brighton, Sunday work as well.

### Flashing the Audience.

F. W. Ingram entertained me with some interesting matter concerning the Ideal feature, "The Runaway Express," which is proving such a great draw in various parts of the territory at the present time. During the week he had visited Southport, where "The Runaway Express" had had two runs of a week each, one at the Picture House in Neville Street and the other at the Picturedrome in Lord Street. Mr. H. Pickering, manager of the last-mentioned kinema, had at one performance arranged two cameras, one on each side of the hall, facing the audience, and just as the runaway express struck the station two flash-light photographs of the audience were taken. Mr. Ingram was afterwards presented with a copy of one of the resulting photographs, which he showed to me. Well, I have

heard of people "eating films," and this was certainly it. The staring eyes and intense excitement depicted on the faces of the packed audience were truly something to behold. And that every member of the audience had come with the set intention of missing nothing was apparent.

### "The Runaway Express."

Still on the subject of "The Runaway Express," Mr. Ingram proceeded to inform me that Mr. W. E. Mulvey, of the Music Hall, Chester, upon whom he had called the previous evening, had shown the film for three days, and he afforded eloquent appreciation of the success of the booking by arranging for a second run of the feature. To quote Mr. Mulvey's own words, "His patrons simply went crazy over the film, and all Chester is now inquiring for it." By the way, Mr. Ingram further found time to tell me that for the two current Ideal features, "The Card," a drama featuring Laddie Cliff, and "The Master of Craft," he is finding many clients at the present time. Indeed, not only for these films, but also for other Ideal specialities, bookings are coming in at a gratifying rate.

### Local Atmosphere.

Speaking of second runs reminds me that when I chanced across Roger T. Palmer, the manager of the Gaiety, Scotland Road, the other afternoon, he was waxing enthusiastic over the unbounded success which had attended a repeat run—for the third time, I think, so far as this kinema is concerned—of that popular film, "Her Benny." This is not to be wondered at, in a way, having regard to the strong local touches and associations which Silas K. Hocking's pathetic story of waif life possesses. On the other hand, it is somewhat surprising when one comes to think of it that, having regard to the house shortage, the population of cities and towns has been largely stationary for several years past, and, as is the case with Roger Palmer, his audience being largely a staple one, it may be taken for granted that many of his patrons will have seen "Her Benny" upon each occasion it has been presented at the Gaiety.

### A Racing Success.

Last Monday Tom Griffin had a successful trade show on behalf of Stoll's, at the Scala, of Coleby's great racing drama, "Long Odds." By the way, Tom was absent from Liverpool last week-end, having journeyed to London to attend the conference there of Stoll's headquarters and provincial representatives.

### Children's Matinees.

The management of the Royal Picturedrome, Egremont, are making a feature of their matinee performances for children only, which are given each Saturday afternoon at half-past two.

### Famous-Lasky's Offerings.

On Friday last Famous-Lasky's had a show, for the benefit of members of the exhibiting side of the trade on the Merseyside, of "The Bride's Play," which has been adequately described as "A play within a play." The film, which features to distinct advantage the popular screen artiste, Marion Davies, was projected at the Scala in the presence of a representative onlooking of exhibitors. For yesterday H. D. Nisbet and the Liverpool manager, Auguste Denton, had arranged a trade presentation of the Paramount picture, "Law and the Woman," which has been picturised from the Clyde Fitch play, "The

(Continued on next page.)

# NO "DOG DAYS" IN DENMAN STREET.

## Big Gaumont Program for June and July.

**A**T a time when most renters are thinking of slackening up with trade shows the Gaumont Company have just announced their intention of increasing their shows to two per week for most of the weeks in June and July. The program of bi-weekly trade shows will commence about the middle of June with the British Screencraft production of Byron (now titled "A Prince of Lovers"), and the first presentation of another Betty Compson picture, "Ladies Must Live," in the same week. This was the last picture made by George Loane Tucker, and, we understand, is exceptional in several respects. The following week the company will show "Parisette," the new Gaumont French serial, in which Louis Feuillade, the producer, is said to have eclipsed his previous efforts both with the

story and the production. The other trade show for that week is a Realart drama, "Private Scandal."

The first week in July there will be a trade show of some unique short subjects, the nature of which is to be disclosed next week, and also the third of the big Swedish Biograph productions, "Seas of Change," which in heart interest will, it is said, prove to be the most popular of any of the Swedish Biograph productions yet seen in this country.

Following this there will be other big and important productions which will keep the booking department of Gaumont's busy throughout August and right up to September, when a big new autumn program will be arranged. There will be no "dog days" this year in Denman Street.

(Continued from previous page.)

Woman in the Case," and in which the star part is sustained by Betty Thompson. Advantage was taken of the same opportunity to trade show a production entitled "The Cradle," featuring Ethel Clayton. I hope shortly to be in a position to make some interesting announcements of outstanding importance regarding forthcoming activities of the Famous-Lasky staff in this territory. Exhibitors should therefore be on the look-out.

### Seaforth's Stella Picturedrome.

The general meeting of the K.M.B.S. was convened for yesterday (the 2nd inst.) at the local Kinema Exchange. The chairman of this useful body is Frank Nolan, while the duties of hon. secretary are admirably discharged by Mr. Albert Walkinshaw. Mention of the name of Frank Nolan reminds me that the comparatively new Stella Picturedrome at Seaforth is doing gratifying business under the capable management of that gentleman. Recently he has been making a special feature of vocal items, and amongst other singers of repute whose services he has engaged is the famous operatic vocalist, Mr. Lewys James.

### A Dual Position.

I hear that Mr. Charles B. Cooper has assumed the reins of management of the go-ahead Oxford Picture House (St. Helens), which is one of Mr. Ryland's kinema ventures. Mr. Cooper is also acting in a dual capacity inasmuch as he also performs the duties attaching to the position of supervising manager of the Pavilion.

### Walturdaw's Two Reelers.

I have the authority of F. P. Maynes for informing readers that Walturdaw's six two-reel Western dramas, featuring Irving Cummings, will be released, commencing in June, at the rate of one per month. The Walturdaw film, "Broadway and Home," starring Eugene O'Brien, was a feature of the Scala program the first three days last week, and the management were pleased with the results, while the audience expressed themselves as delighted with the picture.

### Fox's Super-Production.

For Wednesday Gordon Dartnall, the Liverpool manager of the Fox Film Co., whose local office in Manchester Street is a veritable bee-hive of industry, had fixed up a trade view of the Fox picture, "Footfalls," which is described as "an all-star cast, super special production." The show was held in the new Trocadero, and attracted a representative gathering.

### The Empire Ambassador.

A large onlooking was attracted to the Scala on the occasion of the trade show, arranged by Tom Griffin on behalf of Stoll's, of the official film portraying the extensive tour of the Prince of Wales through India and Burma.

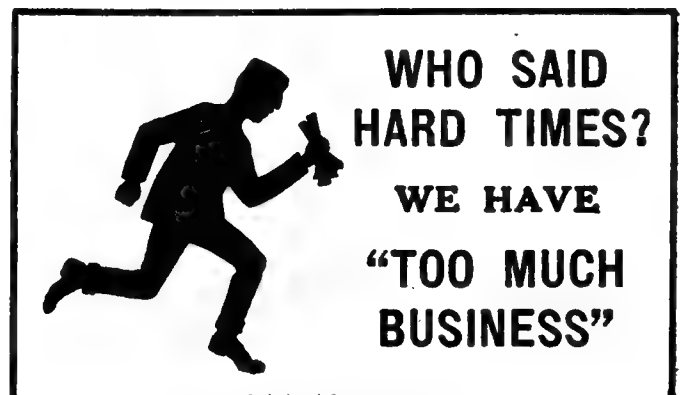
## RAPID RISE OF YOUNG FOX DIRECTOR.

**Emmett J. Flynn, Producer of Mark Twain's "Yankee" now in England to study local atmosphere.**

**A**MONG the numerous prominent figures of the motion picture industry now visiting this country is Emmett J. Flynn, one of the youngest producers in the business. This is the man who was responsible for the Fox spectacular comedy-drama, "A Yankee at the Court of King Arthur," from Mark Twain's famous satire.

Although not yet thirty years of age, Flynn has already gained an enviable place in his profession. Born in Denver, he first entered business as a clerk in the Denver and Rio Grande Railway Offices at Salt Lake City. He had received a good education, which would, no doubt, have carried him to a high position in the company's service, had he not found the work too slow for his energetic nature. Therefore, when he was offered a job in a touring company he eagerly accepted it. It was not long, however, before he was attracted by the much wider field of motion pictures, and began playing leads with the old Bosworth Company. From acting he quickly jumped into the ranks of directors, and has been associated with many famous stars. He joined the Fox forces to direct William Russell, and attracted considerable attention by his masterly work. In addition to the Mark Twain special, he supervised "The Untamed," adjudged by the critics to be Mix's finest picture, the Fox Chinese spectacle "Shame," and "The Last Trail," adapted from Zane Grey's popular novel.

After a short tour through this country, Flynn plans to travel extensively throughout Europe. He will make a study of the various customs of the places he visits, and endeavour to obtain original ideas for use in several screen specials to be produced in the near future.



# COLOUR AND LIFE IN RACING PICTURE.

Samuelson film of racing life, with its comedy and pathos, thrills and disappointments.

"Stable Companions" the first production of British Super Films, Ltd., should prove a good pulling picture. "Rags" the dog who helped to win the race, is a fine canine character.

THE first production of British Super Films, Limited, "Stable Companions," was trade shown in London on Monday and proved to be a picture with some real racing thrills of the right kind towards its close, following some bright comedy and dramatic action.

### Stratford-atte-Bow English.

The story opens with the falling in love of Sydney Blythe, racehorse trainer, with a French girl, who, crossing to England,



SCENE FROM "STABLE COMPANIONS."

finds difficulty with her English on arriving. It is a mixture of her own French and the English of "Stratford-atte-Bow," learned from "ze brave English Tommies" who had made their home during the war in her father's chateau. It is no hindrance, however, to the love-making of the couple, who become engaged, and Sydney introduces his French fiancée to the house of his uncle, a racehorse owner, in whose will Sydney figures largely. Unfortunately, M'selle sings a "leetle English song," also learned from the Tommies, and the accompanying shock to the distinguished gathering is thoroughly well played, M'selle being as surprised as anyone.

### Surprises.

Sydney is disinherited as the result of his attachment to the girl and his uncle's wealth goes to another nephew, who, as well as being heavily in debt to moneylenders, is a shady character in the racing world. Overhearing a telephone conversation of the latter, Sir Horace Pilkington alters his will, in Sydney's favour, and fakes his own death to test the characters of his nephews. James is a beneficiary to a large extent, but Sydney only receives the racing stable, and returns to Beechley to keep it together. The "betting by cheque" decision is here brought in, with James taking action to recover £10,000 paid by his uncle by cheque. He wins, but Sydney determines not

to allow his uncle's name to be besmirched and resolves to pay the amount himself.

### "Rags" to the Rescue.

At the racing stable Sydney has got two promising horses for forthcoming races, Quicksilver and Bounding Beauty, which on early morning trials always have as pace-maker his little dog "Rags." The keeping together of the racing stable depends on these horses' success, and James, backing other horses heavily, and on bad terms with his cousin, resolves on their destruction by fire, using one of Sydney's men to apply the inflammable material. This scene is not unlike the similar scene in "Boy Woodburn," but the fire is not allowed to spread as in the Newall picture. Here is performed a fine piece of work by the dog, who, excellently trained, lifts the latches of the loose boxes in which the animals are plunging about and leads out first one and then the other horse with the lead between his teeth. The tenseness of this scene and the cleverness of the dog will make this section a rousing success.

### Bright Colour Effects.

Then comes the race-day, and here, by the aid of careful tinting a bright splash of colour is introduced, with the coats and caps of the jockeys shown throughout. This is most valuable in the second race where otherwise it would have been impossible to distinguish one horse from another; in the first race, however, Quicksilver is the only white horse running.

### Winning Through.

James has bribed the jockey in the first race to pull his horse, with the result that the contest is drawing to its close with Quicksilver in a bad position. At this point "Rags" slips his tether, appoints himself pacemaker, and the horse frustrates the jockey's intention and wins. There is still the second race, and the jockey is called aside by the shady cousin and told he has got to lose. "There will be no dog this time." Sydney, however, changes his jockey and wins. Then Sir Horace Pilkington returns, James is cast adrift, and reconciliation takes place between uncle and nephew, and his little "Oui! Blimey!" wife.

The acting is so well balanced in the picture that it is difficult to pick out one character beyond another as worthy of praise. Lilian Hall-Davis acts the French wife with charm, whether pathos or humour demand interpretation, and has the slightly more prominent part. The Jew money-lender provides some amusing comedy. A peep into the future makes a novel finish, showing Sydney and his wife leaning over a cradle, "Rags" sitting proudly among his canine family, and the winner of the race with her tiny foal.

A good racing interest pervades the story, which is sincerely acted, thrills born of intrigue and horse-race incidents making a strong appeal. It should prove a strong pulling picture.





The *Kine Weekly* says—  
"The Stoll series of six two-reelers illustrating the Prince of Wales' tour in India are first-class interest offers, with considerable value as spectacle over and above their topical appeal. They will improve most summer programs."



STOLLS PRESENT

THE OFFICIAL  
FILM OF H.R.H.

# THE PRINCE OF WALES' INDIAN TOUR

The only Official  
Pictures.

Issued in Six  
Two Reel  
Episodes.

# "THE STOLL SERIES OF SIX TWO-REELERS WILL


**STOLL**

## MORNING POST.

Superb in pictorial beauty and variety. A record not only of extraordinary interest but of great historical value.



## GLASGOW HERALD.

A remarkably fine cinematograph record. A succession of stately ceremonies, all in brilliant Oriental setting.

## BIRMINGHAM DAILY POST.

For close upon two hours, yesterday, the audience followed delightedly in the wake of the Royal tour, seeing many wonderful things of which the newspapers had told us in brief—stately processions, imposing ceremonials, military reviews, as well as the various sports which the Prince either took part in or witnessed. Of course a film of this character must necessarily be replete with functions and ceremonies, but the photographers have, very wisely, not relied entirely upon the official side of the visit.

## NEWCASTLE JOURNAL.

There are scenes of such pomp and splendour and such amazing pageantry that the children who see them will declare with rapture that India is where their dreams can come true. This film should make the people think.

# HRH The PRINCE of WA

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IMPROVE MOST SUMMER PROGRAMMES. *Kine Weekly.*



**MANCHESTER GUARDIAN.**

An intimate record of the Prince's journey which reads more like fiction than contemporary fact.



**EVENING STANDARD.**

Repeated applause greeted the display as pageant succeeded pageant.

**BIRMINGHAM. EVENING DISPATCH.**

Every outstanding episode of the tour has been embraced, and one gets a fine impression of tribal glories and customs as well as of places associated with the history and development of India under British rule.

**THE DAILY TELEGRAPH.**

To give anything like a complete account of the film would be out of the question. The spectator will be able to say he has seen more of India than ninety-nine out of a hundred men who have spent the best part of their lives there. Splendid pageantry and intimate scenes of village life alternate with one another most agreeably, and the photography is so wonderfully clear that not even the smallest details are lost.

**LES' INDIAN TOUR**

# The Official Film of HRH. The Prince of Wales' INDIAN TOUR

In Six Two-Reel Episodes  
Released in June by the  
Stoll Film Co., Ltd.

## BIOSCOPE.

Should prove to be an enormous attraction to every cinema, not only in the country, but the whole world over.

STOLL

## NEWCASTLE CHRONICLE.

Intensely interesting production. Such a faithful record will make an irresistible appeal.



## FILM RENTER.

As a picture it will prove immensely popular; as entertainment it holds and sustains the interest from first to last by reason of the variety of scenes to which we are introduced; and as a showman's proposition it is just the ideal picture for special exploitation at this particular juncture when the exhibitor experiences a difficulty in arranging a program that will ensure full houses. This remarkable picture of the Prince's activities during the past five months should call for use of the "House Full" boards at every performance.

## PALL MALL GAZETTE.

London gets a glimpse of real India. The picture brings home to our rather insular mind the glory of our Empire, a series of "Arabian Nights" entertainments.

## From the Lady Mayoress of Birmingham.

I should like to take this opportunity of telling you how very much I enjoyed the Private View of the film showing the Prince of Wales's Tour in India, to which you invited me this morning. I think the film was excellent and most interesting, and I am sure it will prove a most valuable historical record.

# STRIKINGLY SUCCESSFUL DUAL ROLE.

**Guy Bates Post as John Chilcote, M.P., in the play of that name, and as John Loder, journalist, achieves great success.**

Interesting Dramatic Situations admirably interpreted by good cast make screen version of Katherine Thurstens novel unusually attractive.

**A** VERY successful screen version of Katherine C. Thurstens famous novel, "John Chilcote, M.P.," was shown to the London trade this week by Associated First National. The story calls for interpretation of a dual rôle, for John Loder and John Chilcote are each other's doubles, and Guy Bates Post has the task of acting the two characters with the aid of double-photography.

## PROMISE AND FAILURE.

At the outbreak of war in 1914, John Chilcote, M.P., a man of great political promise, had, through over-indulgence, all but achieved the ruin of his life. The wife's affection had been



SCENE FROM THE FILM.

alienated, and the society of Lady Astrupp was helping his downward path. Called upon to speak in the Commons on the subject of Belgium, he fails, and staggers out to fall into the arms of John Loder, his double and cousin. Loder upbraids him and passes on to his journalistic duties; John Chilcote to the evil charms of Lady Astrupp.

His party leaders on the following day call upon Chilcote to tell him he can no longer be their spokesman, but upon his wife's pleading he is given another chance. An endeavour to brace himself up with stimulants only results in a worse condition still, and, almost in despair, he rushes off to Loder's dingy Clifford's Inn lodging, followed by Brock, his man-servant, with a proposal that the two shall change places and Loder deliver the promised speech.

## A CHANGED MAN.

After some persuasion Loder does so, and electrifies the House with his brilliant oratory. He returns to Chilcote's house, to find that the beautiful woman he had seen in the House of Commons gallery was Chilcote's wife. He meets, too, Lady Astrupp, and, of course, ignores her, a fact which draws the wife again to her supposed husband. Conscious that he is helplessly in love with Mrs. Chilcote he endeavours to return to Clifford's Inn to induce the real Chilcote to go back to his wife. He fails, however, and returns and goes with Mrs. Chilcote to Lady Astrupp's. Hither the real Chilcote comes to complicate matters, and returns to Clifford's Inn, where he dies from excessive drug taking. Chilcote is buried as John Loder, Loder is able to declare his love for Eve, he enlists, wins the V.C., and returns to a happy union with his wife.

## THE DUAL ROLE.

As the maudlin John Chilcote, Guy Bates Post is a great success, and in the failure scene in the House, the difficult business of the repulsion of his wife, and the infatuation scenes with Lady Astrupp, he shows the degenerate in a masterly way. This also applies, although in not so great a degree, to the scenes in Loder's lodging leading up to his death, where the craving for the drug and its satisfaction receives artistic interpretation. As John Loder the demand is not so great upon the actor, but throughout the character is played convincingly.

## WELL-SUSTAINED CHARACTERS.

There are three other characters demanding special mention, that of Ruth Sinclair as Eve Chilcote, a character taken with charm and dignity, Marcia Manon as Lady Astrupp, the tempter, and Edward M. Kimball as Brock, the manservant. There is a scene towards the close when Lady Astrupp discovers that the man she sees is not John Chilcote in which Miss Manon's acting is really great, and throughout Brock exhibits the care and anxiety of the old manservant with great tenseness. The House of Commons scene has been well constructed and is most attractive.

## STRESS OF MIND.

In the endeavour to portray the state of mind of the two men—the anxiety of the pseudo-Chilcote to act honourably towards Mrs. Chilcote, and yet continue to serve his country in the House of Commons, and the haunting despair of the real Chilcote, a great deal of alteration of scene becomes necessary, and there are times when the play is inclined to drag. Apart from this, however, the picture goes well, and from its interesting and difficult situations and the quality of the acting throughout it should take rank among the popular pictures of the year.

# GLEANINGS FROM THE WEST.

(By our Bristol Correspondent.)

## Kinemas Feel Effects of Heat Wave—"Way Down East" for Bristol—Torquay Alterations— New Bristol Exhibitor—Reductions at Plymouth—Bath Kinemas and Shopping Week.

**B**RISTOL halls are feeling the effects of the hot weather; business which was bad enough before this hot spell arrived has become worse, and half-empty houses are the rule in most local kinemas, except, perhaps, on Saturday evenings. In addition to the hot weather there is a scarcity of money which prevents overmuch indulgence in amusements on the part of the public, so that with one thing and another the exhibitors' lot is not an enviable one just at present. The position is really most serious, and how many houses are going to get through the summer is a puzzle; as a last hope exhibitors are pinning their faith to getting some concession from the Chancellor to enable them to survive until better times come round again.

### "Way Down East" for Bristol.

Next week will see "Way Down East" at the Colston Hall, Bristol. A full program will be given and a specially-engaged orchestra will accompany the film.

### Torquay Alterations.

The Cinedrome, Torquay, which has been closed during the last few weeks, reopens on Whit Monday under new management. Extensive alterations have been undertaken, including reseating and enlargement, while two new projectors have also been installed.

### New Bristol Exhibitor.

The new proprietor of the Fishponds Picture House is Mr. Sid. Macaire, who has purchased it from Mr. H. F. Wren. I think this is Mr. Macaire's first venture into the kinema industry, though he has had a long experience of the entertainment business, having been for the last sixteen years manager of the Empire Music Hall, Bristol.

### Reductions at Plymouth.

Mr. and Mrs. Lowe, of the Gaiety, Plymouth, have reduced admission charges by the amount of the tax; drastic

action, it is true, but perhaps wiser than waiting for the Chancellor to take it off. Booming the fact that it is "the only picture house in Great Britain to abolish the Entertainment Tax" the proprietors have not only gained the advantage of securing a considerable amount of valuable publicity, but have also reaped their reward in greatly increased attendances.

### Bath Kinemas and Shopping Week.

Bath kinemas supported the shopping week held in that city by giving prizes, in the shape of a number of free admission tickets, in connection with the competitions arranged by the organisers of the scheme. Every picture house in the city helped, and altogether over one hundred tickets were given by the proprietors.

### Two Fine Short Features.

An Ideal show of "Wonderful Nature" and "Our Own People" was held at the Queen's recently. Both are good propositions from the exhibitors' point of view, for the first is one of the finest series of Nature pictures yet shown, and the second, with its wide interest and great variety, should prove popular with all classes of picturegoers.

### Forthcoming Butcher Feature.

Mr. L. Satchwell, local manager for Butcher's Film Service, informs me that he has arranged to hold a trade show of "When Greek Meets Greek" at the Queen's, Bristol, on the 11th. The film, which is a Walter West production, features Violet Hopson and Stewart Rome, and has a particularly strong story.

### "Cocaine."

On Friday this film was screened specially for the Bristol police to view. Up to the moment of writing no decision as to whether it will be passed for exhibition in Bristol has been arrived at.

## DRAMATIC LICENCES FOR KINEMAS.

### Bradford Magistrates Great Renewals.

**T**HE question as to whether kinemas should be allowed dramatic licences was raised at the annual meeting of the Bradford Corporation Licensing Committee on Monday. Recently the Committee decided that the granting of limited dramatic licences in respect of picture houses where no stage plays were performed was not advisable as the requirements of such houses were met by the magistrates' music licence, and intimated that in cases where such licences had been granted hitherto the renewal would be for one year only or for such short a period as would enable the licensees to apply to the magistrates for annual music licences.

### A Special Point.

Mr. H. M. Dawson, who at the committee meeting represented a number of kinema proprietors holding a theatre licence,

in addition to the cinematograph licence, as well as Mr. Francis Laidler (who has a controlling interest in the Princes and Alhambra theatres), said he wished to make a special point of the fact that the latter had no objection to a kinema house having a theatre licence, Mr. Laidler having no desire to have a monopoly.

Such a licence would cover a dialogue in costume (legally a stage play) or the singing of a song to illustrate a picture. If the theatre licence were not renewed, the managers of kinemas desiring to give such "turns" would have to apply to the magistrates for a music licence. It was pointed out that a number of the local kinemas had proper staging accommodation.

This was said of the Regent Picture House, Manningham Lane, concerning which it was stated some time ago that there was a proposal to formulate a scheme for the production there of first-class plays. One of the directors of the Regent, in reply to the Chief Constable, said "it was not intended to have full stage plays there during the ensuing year."

The Committee deliberated in private, and the Chairman (Sir William Wade) subsequently announced that all the licences would be granted as applied for.

# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

**Hot Weather thins Business—Bradford Approves "Cocaine"—Another Chaplin Coming—Astra's Successes—Kinema Sport—Round the Renters.**

**T**HE grumbles so prevalent lately about thin audiences at the Leeds picture houses have been accentuated during the last week or two owing to the change to warm and sunny weather. Exhibitors have touched the lowest depths in "takings" for ten or twelve years. The Chancellor of the Exchequer cannot have appreciated the real state of affairs or something would have been done with the Entertainments Tax before now. Said one manager in the Kinema Exchange the other day: "I had a 'house' the other night I would have been glad to sell for thirty 'bob.' Put what you like on, you can't get them in this sort of weather and with the little money they have." That is but one of many sorry stories.

## Lower Prices of No Avail.

Following on this discussion, one exhibitor gave it as his opinion that a lowering of prices does not alleviate the situation. "Take it from me," he said, "you gain nothing by lowering your prices; I've tried it and found myself worse off."

## "Cocaine" Approved in Bradford.

Yorkshire exhibitors will be interested to learn that "Cocaine," the film handled in this territory by Astra Films, has been passed for exhibition in Bradford by the local Watch Committee. At the time of this decision fifteen out of fifteen local authorities approached had so decided. Which, verily, makes the censorship in London look, for once in a while, ridiculous. "Cocaine" has, as a matter of fact, been screened to the public at the Regent Theatre in Bradford during the past week. The Leeds Watch Committee has yet to view "Cocaine," but no objection to the film is being expected. It is booked first run to the new Scala Theatre in Leeds.

## Astra Going Strong!

By the way, Astra Films have also booked to the Scala Theatre the much-talked-of Harley Knoles production of "The Bohemian Girl" as an opening feature. This film won the enthusiastic praise of all who saw it, and since, Messrs. Wilcox, Smart, and the two travellers, Rogers and Horner, have been run off their feet with inquiries and bookings. On top of this success Astra showed last Friday "The Wonderful Story," and that, too, was voted one of the finest films ever shown at the Exchange. Two such "winners" in a week! Astra are indeed going strong!

## Death of Popular Bradford Exhibitor.

One of the best known and one of the most popular of Bradford district exhibitors passed away last week in the person of Mr. J. T. Ackroyd, of the Premier Picture House, Queensbury. The funeral, which took place at Queensbury last Saturday, was attended by a representative gathering of friends in the trade, both on the renting and exhibiting sides.

## Another Chaplin Coming.

Mr. Ernest Tyler, the Leeds manager of Pearl Films, recently returned from a visit to town, tells me another Chaplin masterpiece is on the way. Exhibitors cannot be in too early with inquiries. It's surprising how news spreads. The new serial, "A Dangerous Adventure," is a rare thriller.

## Prince of Wales's Tour in India.

Films of the Prince of Wales and of Princess Mary are always popular, and there is sure to be a big demand for Stoll's "The Prince of Wales's Tour Through India," which Mr. Ralph Hanbury screened to the trade the other day in the presence of the Lord Mayor (Mr. W. Hodgson) and other civic notabilities, who thoroughly enjoyed the film. By the way, Gaumont's

picture of Princess Mary's wedding is in big demand, as also is the film of the wedding presents.

## The Kinema Motor Climb.

Granted fine weather, the Yorkshire Kinema Exchange motor hill-climbing contest to-morrow week, June 11, should provide good sport, much entertainment, and an enjoyable day's outing. Have you entered your car, Mr. Motorist, and have you made arrangements to see the sport, Mr. Non-Motorist? If not, do so now!

## Cricket and Angling.

The members of the Leeds Kinema Exchange Cricket Club are putting in a few hours' practice wherever they can, and are living in hopes of a challenge from some other trade team.

The first off match of the Yorkshire Kinema Exchange Angling Club has been fixed for Tadcaster on Wednesday, June 14. Leave Exchange by "chara" at 10 a.m. Entrance fee 2s. 6d. See Sim White.

## Round Other Renters.

The two lead-off films of the L.I.F.T. new program and policy of "Fewer Films But Better"—"The Second Mrs. Tanqueray" and "Theodora"—have caused something of a furore here, and Mr. Charles Thompson is being kept very busy indeed.

"Footfalls," the latest Fox super-special, with all-star cast, will be screened by Mr. W. W. Jay at the Tower on June 8, at 11 o'clock. Note it!

"Love's Labour Won," a B.E.F. film handled here by Mr. Reed, should go well in Yorkshire generally and Leeds in particular, dealing, as it does, with the steel industry and embracing some wonderful scenes of a foundry in full work.

**A Dangerous Adventure**  
The Serial with a Million Thrills

In Fifteen  
Breathless  
Episodes

Release Date  
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*A Warner Bros. Production.*

# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**More Charitable Appeals—A Friendly Warning—A K.R.S. Proposal—A Trade Outing—An Adverse Balance—Smethwick Record—An F.B.O. Trio.**

**T**WO appeals for assistance for local charities came before the Birmingham C.E.A. last week, but the exhibitors reluctantly decided that, with the wave of unemployment still gripping patrons, financial aid was impossible. Councillor McDonald announced that the Lord Mayor was calling a meeting of prominent citizens to consider a proposal for the organising of a local hospital week. As he might be asked what assistance the trade would give, he wished to be armed with a representative reply. He was asked to assure the meeting that exhibitors would willingly support any scheme by giving it the greatest possible publicity by means of the screen. Beyond that the trade could not go. The Birmingham Crippled Children's Union's application for collections in connection with its annual flag day on July 1 was turned down.

## A Friendly Warning.

At the April meeting the members took exception to what they regarded as an unjustifiable complaint by the Clerk to the Justices that sufficient attention was not being paid to the periodical testing of the fire appliances in the city kinemas. The chairman on Friday last reported that he had seen Mr. Barker, who assured him that the letter was not intended as a serious complaint, but was merely a general reminder that the appliances should be set in order.

## A K.R.S. Proposal.

The Birmingham Centre of the K.R.S. met on the same day, and the chief subject discussed was the proposed revival of the scheme for the establishment of a joint standing committee with the C.E.A. A year or so ago the exhibitors turned the idea down, but the renters are to ask the local C.E.A. to receive a deputation, contending that at the moment the question of high railway rates, and the damage done to films while at kinemas, might be jointly discussed.

## A Trade Outing.

The Birmingham Bulldogs Club, of which many local renters and exhibitors are members, has fixed Sunday, July 9, as the date of its first outing this summer. On that date they will visit that delightful Gloucestershire resort, Tewkesbury, the venue of their annual excursion last year. The three vacancies in the committee of the club have been filled by the election of Messrs. H. Reubin, B. Cresswell, and C. Hitchins.

## An Adverse Balance.

The annual report of the Walsall Theatres Co., Ltd., the syndicate controlling Her Majesty's Theatre, the Grand Music Hall, and the Imperial Picture House, Walsall, shows a loss of £1,315. This will have to be met out of the balance brought forward from the previous year of £3,409. After paying the dividend on the preference shares, the directors propose to carry forward £1,545. The capital of the concern, of which Mr. W. J. Andrews is general manager, is £18,318, with a debenture charge of £20,800.

## A Smethwick Record.

Few picture house managers can equal the record of Mr. J. F. Tooley, of the Rink, Smethwick. He opened that house in 1910, shortly after the roller skating boom collapsed, and

has retained the position ever since. Last week he took his annual benefit, when in addition to the usual program, special musical items were rendered by local artistes.

## An F.B.O. Trio.

Calling on Mr. J. I. Norfolk I learned that his latest offerings included the reissue of that wonderful feature, "Broken Blossoms." The release date has been fixed for September next, and he has already received several inquiries for it. He reports fairly good business on the series of Universal productions he is now handling, the latest pair to be trade shown being "Desperate Youth," featuring Gladys Walton, and Edith Roberts in "The Unknown Wife."

## An Ideal Par.

Yet more interest films are announced by Mr. Harold Boodson, of the Ideal Co. A few weeks hence he will invite exhibitors to the trade show of "The Four Seasons" and "The Why of a Volcano." The latter, he believes, will prove a worthy successor to "The Runaway Express," which is still being rebooked.

## Briefs of Interest.

Mr. W. H. Wilson will shortly announce a trade show of Pathé's latest Selig animal serial, "The Jungle Goddess."

On Tuesday next the latest Fox pair, "Chasing the Moon," featuring Tom Mix, and "The Ragged Heiress" will be trade shown at the Scala, Birmingham.

Mr. Harry Goodman (Hub Film Co.) is busy attending to the numerous inquiries in regard to the Harley Knoles production, "The Bohemian Girl," and that Astra-National masterpiece, "The Wonderful Story," starring Herbert Langley.

For the *Evening News* Poster Competition, which is attracting much attention, over ten thousand competitors' coupons have already been received. It is an interesting fact that most of the competitors are finding the poster section of "Around the Town," prepared in connection with the competition, the best means of making their judgment, and, accordingly, the public demand for "Around the Town" has been phenomenal.





# PROGRESS OF TALKING AND SINGING PICTURES.

**An Invention which it is claimed has immense possibilities, and already been commercially tested with success.**

(By **CLAUDE H. VERITY**, *Inventor of Verity Talking and Singing Pictures*.)

**I**T will interest you to know that the gramophone side of my invention has now been developed so that the reproduction of the human voice is so natural that the people who have in the past criticised the invention from this point of view will now have a difficulty in doing so. I am using the Clifphone in conjunction with electrical amplification and specially designed horns which produce this desired result.

## NEW TRADE DEVELOPMENT NECESSARY.

The interesting article with reference to Mr. James White, which appeared in a recent issue of the *FILM RENTER*, shows how necessary it is that some new development should take place in the film trade, and it is to be hoped that the scheme which is suggested will prove successful, but I venture to think that the silent film will, before long, be placed at a serious disadvantage owing to the fact that the public are becoming tired of the pictures which are being presented to them to-day. To show that there is something lacking in the silent photoplay film, why is it necessary to have expensive orchestras to support them?

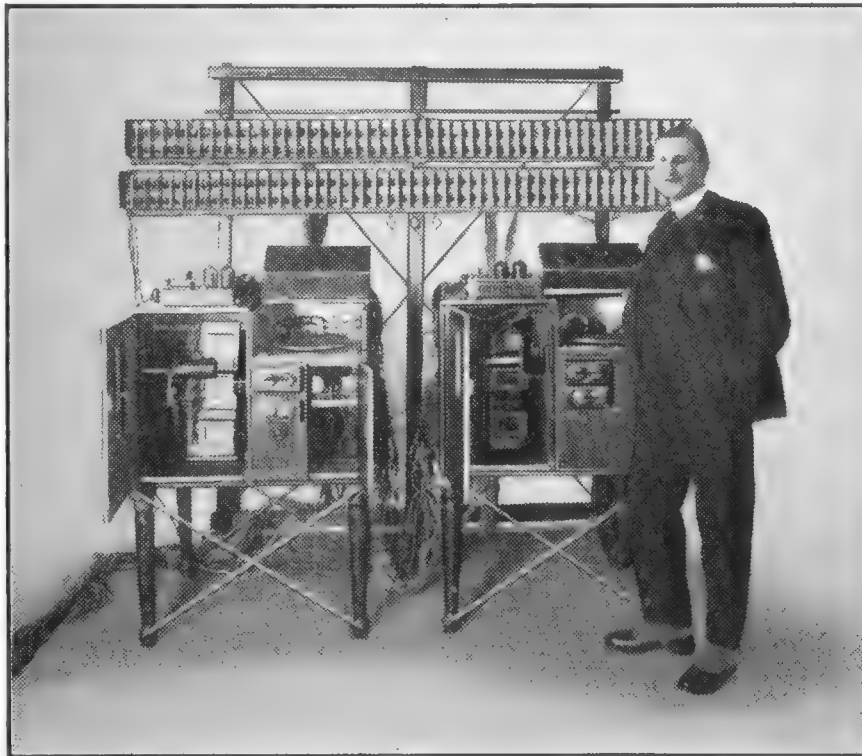
## SOMETHING MISSING.

When synchronised films are shown in conjunction with silent films, the gramophone will produce all the music that is necessary and so bring about a considerable saving, while at the same time the public will have the advantage of musical synchronised pictures which at present the silent film cannot give. If one were to ask people to go to Covent Garden to watch silent opera, to go to the theatre and watch the artistes silently carrying out their story, with the aid of titles lowered on a drop screen, to enable the audience to understand the story, I think it would be realised there is something wanted which the silent film does not give.

## RECREATING PUBLIC INTEREST.

My idea of this criticism is not to depreciate the silent film, but to prove that the novelty of the idea has worn off. The public will demand something more, or otherwise the industry will suffer. By combining a program of synchronised films

with silent films which would consist of Topical News, comedies, and films which do not lend themselves to synchronisation, an interesting variety program will be produced which will recreate the public's support of the industry, and convert the pending lack of interest shown by the reduced takings at the pay-box into a great boom, which will restore prosperity to the industry, and at the same time bring wealth to all those who assist and encourage synchronised pictures.



THE VERITY TALKING AND SINGING PICTURE APPARATUS.

## THE OBJECTION TO SELENIUM.

The different efforts to solve this problem which we occasionally hear of in the Press

have not the slightest hope of definite commercial success, because the technical difficulties and general difficulties in connection with working the systems in ordinary commercial use have not been overcome. We constantly see reminders in the Press, by those who are interested, referring to so-called genuine speaking films where the sounds are photographed on the same film as the movements of the artistes. There are so many technical objections to the use of selenium or any other compound which Press agents, maybe, discover for producing the same results, that any hope in this direction need not be expected.

## SIMULTANEOUS SOUND RECORD.

To take one particular objection, the obvious impossibility of recording photo-dramas so that the sound is simultaneously recorded at the same time as the artistes are photographed.

(Continued on next page.)

(Continued from previous page.)

Producers and others who understand this question will know at once that the only possible way of building up a successfully recorded synchronised photo-drama is to record the voice sounds separately after the film is finally cut for show purposes. I claim that the only invention which will allow this to be done is my own, and anyone else who employs this method would be infringing my patent. It has been proved by experiment over and over again that the selenium cell, or other compound which may be discovered, could never solve the problem of synchronised pictures so as to be commercially successful. Quite apart from the fact that the reproduction of sound is a long way from being commercially possible by this method.

### THE RADIOPHONE SYSTEM.

It would be as well for vested interest to realise this and also that the description we have lately had of broadcasting picture plays (a description of the Radiophone appeared in a recent issue of the *FILM RENTER*) does not offer a commercial solution to the problem of synchronised pictures. One can imagine the cost of 1,000 copies of the photoplays which will be necessary if 1,000 theatres are to give a synchronised show by means of the artistes speaking at a broadcasting station, quite apart from the obvious impossibility of synchronising 1,000 projectors at the same time, and the exciting and instructive developments which would occur when any one film broke. Quite apart from the fact that the film at the broadcasting station might break, producing chaos throughout the whole system. I mention these points because it seems unfortunate that the trade has not realised that a solution of synchronisation has been found, and by ignoring this English invention they oppose the interests of the whole trade.

### UNDER SHOW CONDITIONS.

A company which will be formed to take over my invention will be quite prepared to grant licences to producing companies so that the gradual introduction of synchronised pictures would in no way harm the vested interests in the trade. The critics should remember that every invention has to be born and has to grow up, and improvements in every direction follow the successful handling of an invention which has proved commercially possible.

The three weeks' show which I have recently given at the Albert Hall, Leeds, has proved that my invention can work under public show conditions. It is now only a question of money and employment of experienced producers, and the use of trained artistes with proper recording voices, before synchronised pictures will become a very big draw in those theatres who instal the Verity Synchronisation apparatus. It must not be forgotten, whatever criticism is raised against this system, that all technical difficulties with regard to synchronised pictures when running under public show conditions have now been overcome, and when Press Agents and others claim that the gramophone and projector could give these results before the advent of my invention, they make statements which are not correct, and the failure of previous efforts to develop synchronisation commercially proves this to be the case.

It is proposed to synchronise all the leading concert platform artistes. If Caruso had only been synchronised, he would be alive to-day on the screen. Selections from the popular reviews and musical comedies would be given, recitations and speeches dealing with popular subjects could be presented, while selections from grand opera giving the full advantage of natural scenery would be possible. Synchronised photoplays would enable the artistes to speak the essential words of the play, with suitable orchestral music recorded on the same record in between the spoken words. Educationally and politically the possibilities are very great.

## GOOD PRINTING IS GOOD ADVERTISING.

**N**ORMAN-WRIGHT, Ltd., have had long experience in Printing for the Film Trade, and are Specialists in Fine Work which combines artistic effect with speedy delivery, good quality and low cost.

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# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## The Ragged Heiress.

Shirley Mason in domestic story of ordinary life.

**S**HIRLEY MASON plays the leading part in "The Ragged Heiress," a picture which Fox Films showed to the London trade this week.

Her part is that of a girl living in poor circumstances who, upon the death of her supposed mother, enters domestic service, to be called upon after a not too happy experience to act the part of the daughter of her employer's brother, who is arriving for a visit after many years absence. She does so, after protest, a love affair with a youthful visitor complicates matters,



SCENE FROM "THE RAGGED HEIRESS."

the father reveals the fact that he has been in prison. The girl, finding the situation difficult, resolves to tell the truth, and in the end discovers that she is her supposed father's real daughter, and that her employer has been receiving money for her upkeep during the years her father was in prison. A scene follows, but wedding bells close the picture.

Spectators are prepared for this solution, because the earlier scenes show "the ragged heiress" as a child with her old nurse, who afterwards is referred to as mother: thus the denouement does not come as a surprise. With the earlier scenes shown at the end as a flash-back, the story would be dramatically told. There is not much in the picture to call for any outstanding dramatic talent. It is an ordinary domestic story with no very great scenes.

## The Gods of Asia.

Orude German production with an absurd story and bewildering situations.—A ludicrous scenario overdone with lavish sets that makes the film ridiculous in the extreme.

**I**F we are to have German film productions, then it is to be hoped that the class of photoplay we shall see has a better constructed story, and one more within the bounds of possibility than "The Gods of Asia," which the Regent Film Co. presented to the trade last week.

A greater hotch-potch of absurd happenings has rarely been seen on the screen. The story is utterly improbable, and over-mounted as it is with lavish settings and all the resources of a German menagerie, the result is 6,000 feet of film which it is absolutely bewildering to follow. It is quite evident, in the first place, that the picture totalled many more thousand feet of film, and what has obviously taken place is that the film as presented to the trade has been cut out of the mass of negative taken, and, consequently, not improved in the process.


The story is so impossible and improbable that it is hardly worth reiteration, but it deals with one Dr. Osborne and his wife, who make a journey into Central Asia to visit the Maharajah of Ralinpur. They undergo some extraordinary adventures in the process of finding the Maharajah's kingdom, but eventually find the entrance to the secret city of Nimro, the home of the Maharajah. During the course of their explorations Osborne and his wife come upon a vast hall where they are attacked by tigers and reptiles, and eventually kill the sacred ape who attacks the doctor's wife. For this, the High Priests demand vengeance, but they are saved by the Maharajah, who is in love with the doctor's wife. They duly make their escape, but two of the High Priests follow them into civilisation and abduct the wife. The doctor follows the abductors back to the Maharajah's kingdom where, after a series of adventures, she is eventually restored to him.

This is a very bald outline of one of the most impossible stories ever screened. The whole production has the appearance of a 15-part serial crammed into 6,000 feet. It teems with stunts, and the two principal actors are quite obviously acrobats of no mean order. Tigers, apes, reptiles, and every other form of thrill has been introduced into the picture, but the nonsensical situations only succeed in making one absolutely bewildered. The production is very lavishly mounted and, in accordance with German ideas of production, has some very beautiful scenes. The photography is excellent, but it cannot be recommended as a production likely to interest the average British audience.—E.W.F.

## The Murder Scene from "Macbeth."

Sybil Thorndike's intense acting in screen version of Shakespeare's great play scene.

**M**ISS SYBIL THORNDIKE, whose sensational acting of intense parts has placed her in the forefront of British actresses, was seen to great advantage in a film version of the murder scene from Shakespeare's "Macbeth," shown to



WHO SAID  
HARD TIMES?  
WE HAVE  
"TOO MUCH  
BUSINESS"

## FILM REVIEWS OF THE WEEK—Continued.

the London trade last week. The picture is a one-reeler, and if we except the constantly-recurring vision of the three witches has but five characters in it—Macbeth, Lady Macbeth, Duncan, and his two attendants.

Miss Thorndike was, of course, Lady Macbeth, and Russell Thorndike Macbeth himself. Russell Thorndike interpreted the character of the hesitant husband overcome by his strong-willed wife with just the reserve that threw the woman's part into strong relief. But it is Lady Macbeth's scene, and the ambition and hatred, determination and scorn, scheming and horror, found in Miss Thorndike an interpreter as capable of portraying them in silent mime as in the drama helped by the intense utterance of the spoken word.

The growing demand for the short feature will be stimulated by such plays as these, picturing scenes that have a wide appeal, and offered through such a striking personality as that of Miss Thorndike.

Among others of this series shortly ready for viewing are: "The Lady of Lyons," "La Dame aux Camelias," "Jane Shore," and "Bleak House."

### Crushing the Drug Traffic.

Two-reeler with U certificate depicting scenes in Cocaine distribution—Immediate release.

A TWO-REEL film having the advantage of topicality was trade shown last week by B.E.F. in their own theatre.

It deals with the traffic in cocaine, and in contrast with the treatment meted out to the bigger film shown a fortnight ago, has obtained a U certificate.

The picture is practically a series of incidents in drug distribution, threaded together into fictional form by up-river scenes showing two men in a punt, one of whom, a detective, narrates to his friend the story of a raid for cocaine. Sub-titles in "quotes" give the detective's story.

The detective is waited upon by an "actress pal" who finds her sister taking cocaine, and the two go to a cocaine trafficker, who uses a variety agency to cover his nefarious occupation, and, by watching his clients, secure their arrest. The real trafficker escapes, but subsequently falls a victim to the drug with which he has worked other's destruction. He and another are the only victims shown broken and distressed by their indulgence. Incidents are shown of customers for cocaine obtaining it from match vendors, coffee stalls (between slices of bread), newspaper stalls (tucked within the leaves of magazines), etc.; also there is the examination of innocent-looking articles by His Majesty's Officers of Customs which prove to be receptacles for the drug.

The fiction side of the story closes with the appearance of the "actress pal," to whom the narrator is married. The film, which is in two reels, and is quite well done, is ready for immediate release, and in view of its topical character will no doubt prove a popular offering in many theatres.



### The Cradle.

A picture emphasizing the loneliness of a small child whose parents are divorced.

IN "The Cradle," a Paramount Picture shown last week to the London trade, there is brought into very strong relief the tragic position of a child of parents whom divorce has separated into two different households. Were it not that the term is sometimes resented, the play might be designated a sermon, so full is it of the importance of mutual forbearance and insight in married folk irritated by small difficulties.

Margaret Harvey is the wife of Dr. Robert Harvey, a young physician, whose position has not advanced sufficiently to emancipate his wife from the fidget and work of their household. Only in their devotion to their tiny daughter do they find relief from trying circumstances. Then a call from a rich,



SCENE FROM "THE CRADLE."

idle woman, Lola Forbes, for professional attendance, gives them both hope for a more successful future, but, unfortunately, Lola entraps him, and his evenings are spent away from the company of wife and child. He is supposed to be at the hospital, but an emergency call reveals that he is not there, and a valuable wrist-watch which he wears arouses the wife's suspicion.

Courtney Webster, Margaret's mother's family solicitor, makes the most of the infatuation for Lola for his own purposes and, before long, Harvey is divorced from his wife and two households are set up, one of Margaret with Webster, the other of Harvey with Lola. The court's decree is that the child shall remain for six months with each parent, a most impossible position for all concerned. Webster is jealous of Margaret's devotion to the child, and, later, Lola is jealous of Robert Harvey's love for Doris, and treats her so harshly that she becomes seriously ill. Specialists declare that only the mother's care can effect her recovery, and the two parents became reunited in their endeavours for the child. The two households are broken up and the Harvey family are once more as before.

The pathos of the child's position is brought out in several ways. While the squabble is going on between her mother and Webster the child creeps down and, hearing it, slowly returns, looking a lonely little figure upon the wide staircase. Then, again, upon her recovery from her illness, she narrates her ugly dream "that we were all living in different houses." "The Cradle" is not a picture providing sensations in the generally accepted sense; but for the more thoughtful it is a picture full of wholesome suggestion.

**“ THAT KID’S GREAT! ”**

An enthusiastic ejaculation heard  
outside the New Oxford Theatre  
after the Trade Showing of

**THE  
CHILD  
THOU  
GAVEST  
ME**

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## FILM REVIEWS OF THE WEEK—Continued.

### A Stirring Melodrama.

"Footfalls," a Fox "super-special" production.

NO one will quarrel with the assertion of the producers that "Footfalls," a Fox "super-special" film, shown to the trade in London last week, is unique in theme and execution. It is certainly a stirring melodrama, and it has a surprising climax. Applause came from the audience at the close, owing mainly, no doubt, to the splendid acting in the very difficult rôle of the blind cobbler (Hiram Scudder) by Tyrone Power, and that of Peggy Hawthorne by Estelle Taylor.



SCENE FROM "FOOTFALLS."

Tommy Scudder (Tom Douglas), a young man, is violently in love with Peggy Hawthorne, and is jealous of Alec Campbell (Gladden James), a young civil engineer, with whom Peggy is flirting. Peggy tells Tommy to get a better job, and he intimates to his blind father he is leaving to win his way in the world. One night Campbell, whose bedroom is over the blind cobbler's shop, comes in with his bag containing the pay roll of his gang of workmen. He drops the bag and the money rolls on to the floor. Tommy sees this, and after Campbell goes to his room there is a fight to the death between them—but which one survives is a mystery.

A lamp is knocked over and the place is burnt out. A dark form comes down the stairs carrying the money-bag, and the blind cobbler, hearing the footfalls, clutches it—and the bag—and the mysterious man—Campbell or Tommy—departs without the bag. A charred body is found in Campbell's room and a verdict of murder is brought in against Tommy, who is missing. Years pass by and the old blind cobbler waits for the murderer's return for the bag of money. At last he hears the footfalls and manages to clutch the dim figure that makes them, and holds the throat till death ensues. Later, when the old cobbler had shaved his victim, the face was seen to be that of Alec Campbell.

The film, which is based on the story by Wilbur D. Steele, which won a prize in 1920, contains many thrills, and should appeal especially to the lover of the sensational, even though the theme is not likely in every-day life.

### Riders of the Night.

A story full of sombreness and horrors.

"THE RIDERS OF THE NIGHT," trade shown in London by Walturdaw last week, would seem to be an attempt to out-Guignol on the screen. It is full of horrors of various kinds: oppressions, murders, executions, struggles with knives, and semi-madness being introduced.

To suggest the atmosphere at the beginning a rat is seen

running round a wire trap, and meeting afterwards a small puppy who merely paws it. (It is difficult to see why this incident is introduced.) Then Jed the Killer shoots a squirrel in a tree, an incident which serves to show the revolver with which the murder is afterwards committed. Then Sally Castleton is seen being pressed by John Derr, the much-hated possessor of the valley toll-gate monopoly, to marry him. A row between him and Sally's grandfather, an old Confederate veteran, who is a fighter against the toll-gate, results in the old man's death. At this point, in order to heighten the effect, and having no place in the story, a hideous picture of a dog with gleaming eyes is introduced immediately after the picture of the dead man. A domineering and generally unpleasant aunt is an ugly character, too, at this point.

Previous to the old man's death Derr has quarrelled with his cousin Milt, with whom the girl is in love, and he has gone to join "The Riders of the Night," who are pledged to effect John Derr's destruction because of his oppression of the people. Jed the Killer is one of the number, but endeavours to obtain money by turning traitor.

Failing, he plans John Derr's destruction, and the girl, going on a similar errand, finds John dead. Suspicion falls on the cousin, her lover, so Sally confesses falsely to the crime and is condemned to death. Milt deduces from the girl's statements that Jed is the murderer and brings him to the jail gate just in time to obtain her reprieve.

Whether such a succession of sombre scenes will prove generally popular is open to doubt. Monte Blue's distorted visage when, as Jed the Killer, he is attacked by remorse for his crime is an artistically hideous countenance, haunting in its ugliness, and the incident of the executioner practising the hanging by means of a weighted bag should be considerably cut. Doubtless those who revel in horrors will find this a picture to their liking, but it is certainly not likely to prove widely popular.

### Too Much Business.

A Vitagraph six-reel comedy, well acted, with good, clean humour.

"TOO MUCH BUSINESS," the Vitagraph six-reel comedy which they screened last week, is an amusing photoplay with good, clean humour which, with cutting, should certainly appeal to the picture-goer. It cannot be said that its humour is boisterous, and in its present form the film needs sharpening up. The theme is a novel one, and has the merit of being acted by an exceedingly capable cast.

The story is as follows: Amos Camby, of the Camby Metallic Products Company, an irascible, crotchety character, was unusually bad-tempered whenever the Acme Metal Supply Company refused to consolidate with his own firm. After another attempt which also fails, his secretary, Myra Dalton, diplomatically saves her chief from looking foolish.

Meanwhile, John Henry Jackson, Camby's sales manager,



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FAULT IF  
YOU FAIL**

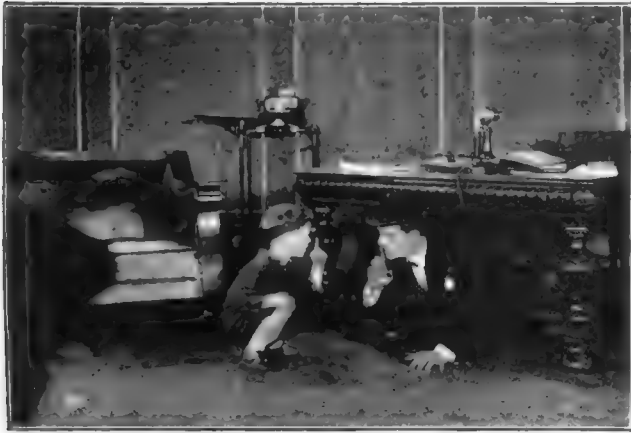
to see

**"TOO MUCH  
BUSINESS"**

## FILM REVIEWS OF THE WEEK—Continued.

while making his way to the office through the traffic, is hit and carried some distance up the street on the front of a car. As soon as he had righted himself, John Henry presents the anxious owner with a deluge of cards, but the bewildered man had retreated to his car and, handing John Henry his card in case there should be any bones broken below the neck, drove off. Amazed, John Henry discovers that the owner is Simon Stecker, president of the Acme Metal Supply Company. He chases the president and puts forward arguments in favour of a consolidation with the Camby Company from the footboard of the car.

Jackson is in love with Camby's secretary, Myra, whose motto in life is "Strictly business." He conceives the plan of obtaining her consent to marriage on the condition that he doubles



SCENE FROM "TOO MUCH BUSINESS."

his income within 30 days, by making out a legal document to this effect. Myra, in trying to obtain a rise for Jackson, is the innocent means of getting him discharged. One month later Myra remembers that Jackson's option expired that day, and she had not heard one word from him since he left. At the same time Camby was most anxious to see his late employee, for Stecker had made an offer of consolidation on the one condition that Jackson was made general manager. Promising to have the young man there at five o'clock that afternoon to meet Stecker's directors, Camby instructs Gorham, the new sales manager, to discover his whereabouts. Luck is with Gorham, for a letter comes for Myra marked on the envelope, "Hotellerie des Enfants, John Henry Jackson, Directeur," and before handing it to the girl he copies the address.

Camby asks Jackson to see him, to which he replies he could not get away—"Too much business." In a rage, Camby decides he would have to call on the other, and makes his way to the given address. Entering, he finds himself in a beautifully-appointed establishment, where Jackson explains that his is a hotel for babies, where busy mothers could leave their children all day. Just then Jackson learns Myra has arrived to luncheon in response to his invitation, and leaving Camby he joins her. During the meal John Henry is continually called away, and finally Camby, who had returned to his office, rang him up to offer him his old position. He declines, and refuses to be bought out. Camby threatened to put him out of business, and Jackson challenged him to do so. Gorham, who had heard his chief's conversation, welcoming a chance of injuring his rival, goes in and outlines a plan whereby this might be accomplished. Camby, aided by his lieutenant, Gorham, does his utmost to put Jackson out of business and finally succeeds. Stecker, the president of the rival steel corporation, insists on Jackson being appointed general manager of the consolidation, which he accepts and finally marries Myra.

The action does not depend upon slapstick, but upon clean humour, and certainly gets over remarkably well. With a little judicious cutting "Too Much Business" will be an attractive feature for any theatre.

### Under Suspicion.

An excellent photoplay screened by Walturdaw's.

"UNDER SUSPICION" a film shown to the trade in London this week by Walturdaw, will make an appeal to all kinema-goers, for it lacks the sensational stunts which characterise so many American photo-dramas, and is an excellent story, beautifully photographed and ably portrayed. The principal parts are played by Francis X. Bushman (Gerry Simpson) and Beverley Bayne (Virginia Blake), and they are supported by an excellent cast.

Gerry Simpson, a young millionaire, at a society musical function, falls in love with a young lady reporter. During the evening there is a commotion, and it is found that burglars have broken into the house and stolen valuable pearls. Virginia Blake finds a button which proves to be a clue to the burglars. Virginia has expressed her contempt for rich men's sons, and, fearing she will discover his identity and spoil their romance, Gerry secures a position as a reporter on her paper and moves into a poorer part of the city. Later, Virginia discovers that the button missing from Gerry's overcoat matches the one left by the burglars, and she suspects Gerry of the crime. But Rogers, Gerry's valet, is the head of the gang of burglars, and he was wearing Gerry's overcoat, from which a button was missing, when the necklace was stolen. The loot is hidden in the fireplace in Gerry's room, and is found by Virginia.

Finally Rogers is arrested and Gerry is exonerated, but he is still guilty in Virginia's eyes of the crime of being a millionaire. So he buys the paper, and tells the city editor that the first issue of the paper under the new regime will carry two interesting items—the announcement of his own marriage to Miss Blake and the notice of the capture of the famous jewel thieves.

### A Pauper Millionaire.

Ideal screen amusing British comedy featuring C. M. Hallard.

"A PAUPER MILLIONAIRE," which was screened to the trade by Ideal this week, is an amusing British comedy based on a series of rather flimsy incidents which, despite their improbability, provide quite good entertainment of a type likely to prove popular during the present sultry evenings.

The story is as follows: Harry, son of John Pye-Smith, a self-confident New York millionaire, with no sympathy for the poor, returns from a holiday in England full of his attachment to Hilda Martin, daughter of a hard-working English medical man. Pye-Smith is furious, but resolves to see the girl for himself, and sets out for England. Owing to a last-minute accident to his valet he travels alone, having to endure the scorn of a Socialist fellow-passenger.

Arrived at Liverpool, minus a watch which he had left behind, as well as his valet, his trunk is missing. Then, hurriedly dress-



## FILM REVIEWS OF THE WEEK—Continued.

ing, he, by a mistake, puts his money and cheque-book into his suit-case, entrusting it to a railway porter while he goes to have a shampoo. While in the barber's shop he determines



SCENE FROM "A PAUPER MILLIONAIRE."

to have his beard removed, and upon his return the porter does not recognise him, and refuses to deliver the suit case to him.

In London, as he is without money, the booking clerk refuses to let him have his trunk, and his attempts to gain apartments he had booked and to see the American Consul are futile. A purchase of two-pennyworth of bread leads to the baker's wife sympathising with him and pawning his clothes to pay his way. At last, in a substituted suit, he reaches the Embankment, and unable to get anyone to believe in him as a millionaire, gets a job as a window-cleaner. He falls from a window, is taken to hospital, and nursed by none other than Hilda Martin. Thenceforward all is easy. Pye-Smith has learned a lesson and the wedding-bells of Harry and Hilda are ready to ring.

The picture has been excellently produced, and the acting of C. M. Hallard in the title rôle could hardly be improved upon. Whilst "A Pauper Millionaire" does not contain anything approaching uproarious comedy, the tight corners which Pye-Smith finds himself in owing to a temporary lack of money are in themselves the source of considerable amusement. A generally popular offering will be the verdict on this picture.

### With Father's Help:

Miss Peggy Hyland's debut as producer.

A PLEASANT little two-reeler was shown in London on Saturday by Pioneer Films having the title, "With Father's Help." It is the first of a series which are being produced by Miss Peggy Hyland, who was present at the show to welcome members of the Press.

An elopement forms the chief incident, and round this some amusing scenes have been written. Mary Gordon has a father who objects to her flirting, and a mother who agrees with him; she has also a sweetheart who succeeds in converting her light emotion into a more serious affair, and a would-be suitor whom she conveniently dishes.

The Gordons are wanting a butler, and the man of her choice succeeds in getting the situation. Some bright comedy is obtained from the butler's false whiskers, stuck on various parts of his face, and more of an ordinary type from the way he "battles." The father catches him kissing his daughter, and tells him he must get married, lending him the car and some money to effect the union, not thinking that his own daughter is the lady-love.

This part of the picture is the most slender in conception, but is acted well, and the use by Mary Gordon of the clothes-

horse to effect her elopement, after being frustrated, is attractive. The girl's dream, an extravagant affair, greatly enhanced by slowing down the rate, could do with a little cutting. This would keep the comedy bright. Miss Hyland has produced an acceptable little feature.

### A Woman's Place.

Constance Talmadge carries rather slight story through with her usual charm.

AN American mayoral election, with its contending parties, its opportunities for "graft," and its scheming for votes, forms the incident around which the comedy is written in "A Woman's Place," an Associated First National picture trade shown in London last week. Constance Talmadge takes the leading part, and by her personal fascination and vivacious acting carries the story along with success.

To English audiences the point of this story will not be so apparent as to Americans. To begin with, the mayor of an English town is not voted for directly by electors, and secondly, and perhaps consequently, there is no distribution of public offices at his command. In America it is different, and in order to smash the crooked politics of their town the Women's Political League in the picture resolve to run a woman's candidate for the mayoralty. They are out for beauty rather than brains, and so Kay Gerson, a possessor of good looks, just back from Paris with new clothes, is their choice. She accepts, and learns soon after that her fiancé has been chosen by the corrupt organisation running the city. She overhears the bargaining for place that accompanies his nomination and,



SCENE FROM "A WOMAN'S PLACE."

returning her engagement ring, sets out to win. Meetings outside factory gates and within halls promise well for the woman candidate, who is winning the men's vote right along, an eve-of-the-poll meeting causing consternation among the men's organisation. The men talk so much about Kay Gerson that the women decide to vote against her, and in the end she loses by 27 votes. Jim Bradley, however, the leader of the corrupt party, sees his methods in their right light, and deserts his party. He proposes to Kay and is accepted.

The story is very slight, but the situations are so well handled that this is forgotten as the story runs. The acting of Constance Talmadge in the meeting-smashing scene is really fine, her defiance and fright shown alternatively being well done. A woman's place is not clearly defined in the play and remains an open question at the end. Miss Talmadge wears some pretty dresses which will attract the feminine portion of spectators.



## FILM REVIEWS OF THE WEEK—Continued.

### The Law and the Woman.

Betty Compson and Cleo Ridgely, acting finely, carry this play through to an interesting climax.

"THE LAW AND THE WOMAN," adapted from the well-known stage play, "The Woman in the Case," begins where some plays would be on the point of ending. It was trade shown by Famous-Lasky in London this week.



SCENE FROM "THE LAW AND THE WOMAN."

Julian and Margaret Rolfe are just married, each sure of the other's chastity, when Julian's ward, Philip Long, comes eagerly with the news of his engagement to a Parisian, Clara Foster. She is a woman with whom Julian has been entangled in the past, and, anxious that Philip, who is a millionaire, shall escape her toils, he tells his wife his story, and shows to Philip proof of the truth he is telling him in the form of cheques and letters. Philip, who is already married to Clara, has a violent altercation with him at the hotel, and Julian returns to his wife.

His return is immediately followed by his arrest for murder, Philip Long having been found killed by a revolver shot. His protestation of innocence is of no avail and he is sentenced to death. Delays take place, and Margaret Rolfe, who believes Clara to be guilty of the crime, resorts to the ingenious plan of becoming an associate of Clara's and worming the truth from her. This she eventually does, but not until the moment of execution.

Betty Compson plays the part of Margaret Rolfe, and although the means adopted to get at the truth are inclined to be extravagant, Miss Compson makes the best of her part. With her hair bleached she is hardly recognisable as Rolfe's wife, and her playing of the society butterfly is well done. There is one flaw in the interpretation. However well a woman might act to secure confidences, there should be shown at times, when off duty so to speak, her anxiety for her husband with only a few hours to live. This is not shown, and thus an impression of callousness results, notwithstanding the fact that it is for her husband's sake that this is being done.

The business of putting the "wind-up" Clara at the last, though, is very well managed. The luring of the vampire into the very set of rooms where the murder was committed, and the piling of one horror upon another, was well staged. The utter breakdown of Clara Foster at the end was good acting. Wantonness, affected affection, vindictiveness, callousness, and despair are called for in Cleo Ridgely's part as Clara, and responded to with cleverness.

There is a weak bit of sub-titling that might be remedied. It is suggested that there is not a day or a minute to lose, and later we are informed that nine days are to elapse before

the execution, and ultimately, at the end of that time, the condemned man is saved on his way to the electric chair.

The picture provides some situations of more than ordinary interest, and sub-titles dealing with delicate situations are most discreetly worded. Naturally, interest is quickened with the wife's attempt to save her husband, but it is the quality of the acting rather than the fibre of the play at this point which carries interest through. It ought to achieve popularity.

### Action.

Western story with horse-riding and other stunts, featuring Hoot Gibson.

"ACTION," trade shown by F.B.O. this week, is a Western town story which gives Ed. (Hoot) Gibson plenty of scope for display of horse-riding stunts.

The story, briefly, is that of three wanderers who, entering a township, find that Pat Casey has just been killed by an accident, and that unscrupulous folk are trying to cheat his daughter of her father's possession, a ranch upon which silver has been found. They are three very dissimilar characters, but in combination they secure the overthrow of the crooks, work the mine, and the youngest of them, Sandy, is on the high road to connubial bliss with the girl when the story closes, the crooks being safely interned.

A runaway wagon, from which Sandy rescues the girl, opens the action, and thereafter follow fast riding, heavy falls, hold-ups, bridge accidents, and other exciting adventures. The sub-titles



SCENE FROM "ACTION."

are very American, and some of the humour too often repeated, as, for instance, the dog which continually knocks over a chair and allows one of the party to fall on the floor. This fails to be comic after the first occasion. For those to whom horse-riding stunts appeal, "Action" will prove attractive; the story, however, is not very robust.

### SCOTLAND WANTS TO SEE FOX.

Now that it has been definitely decided that William Fox is visiting this country, the hope is expressed that he will not fail to include a visitation to a number of Scottish kinemas in his itinerary. If Mr. Fox manages to find time to get up that way he can certainly rest assured of a hearty reception. Both in Glasgow and Edinburgh he will find kinemas which will compare favourably with anything he has seen elsewhere.

# THE TRADE IN SOUTH WALES.

(By our Cardiff Correspondent.)

## Women Criticise Films—The Exhibitors' Side—Swansea Licence Difficulty—Garnant Workmen's Hall.

**C**RITICISMS of the kinema were levelled by the conference of the Women Citizens' Association of South Wales and the West of England at Newport last week, but rather a different complexion was put on the debate by the outspoken remarks of Mr. H. V. Davis, who appeared on behalf of the exhibitors of Wales. At the outset Mrs. Ford (Newport), proposed that it was desirable that a National Board of Censors should be established, of which half should be women, to deal with kinema films where children were admitted, and films adversely censored by such Board should not be shown to children. Kinemas were now, she said, having a great influence upon the national character. She was afraid, however, that they bred criminality, though the worst of all was that they depicted sex emotions, and in that connection it was not so much what was seen in the films, as what was left to the imagination. People did not want the sordid side of life always put before them. Miss Sanders (Cardiff) thought the harm done was the more so because it was so insidious.

### The Other Side.

Mr. H. Victor Davis (Cardiff), who was allowed to speak as a kinema exhibitor, said the exhibitors had an immensely powerful Association, and if he had the time to tell them some of the Puritanical things done by its Council they would see that the films were in good hands. For instance, although the medical profession had asked that the kinemas should show certain films for the benefit of the community, the Council of the Association set their faces like steel against it. It was easy to say that the picture bred crime. There was, however, no proof of it, but proof to the contrary. He gave instances of the findings of inquiries into the subject.

Other women speakers asked that the community might have clean films, just as they had clean books, and expressed the wish that they could get at the music halls and the theatres, which did more harm than the kinemas. Sister Moody Bell (Cheltenham) suggested the addition to the motion of the words, "whilst appreciating all the good that has been done by the present Censorship," to the resolution. These words were, on a vote, incorporated with the motion, and it was carried without opposition.

### Fine Weather and Kinemas.

South Wales kinemas have not yet begun to feel acutely the fine weather slump, for the reason that there has so far been very little such weather in nearly all the districts.

### A Swansea Matter.

An action of some interest to proprietors of halls, who also hold a liquor licence, was heard at Swansea last week, when Mr. C. H. Newcombe, on behalf of the Palace Theatres, Ltd., owners of the Palace Kinema, and a licensed house under the same roof, applied for the transfer of the liquor licence from David Jones to P. S. Lomery, on the ground that the former was no longer in occupation. He explained that Mr. Jones was no longer a director of the company, although he held 1,775 shares in it, and the application was made consequent upon a resolution passed by the Board. Mr. Walter Samuel, for Mr. Jones, submitted that the Court had no jurisdiction to deal with it. He held that, so far as the liquor licence was concerned, Mr. Jones was directly responsible to the authorities. It was decided to adjourn the case for a fortnight.

### Pontardawe Report.

At last week's meeting of the Pontardawe Council the sanitary inspector reported on the Central Kinema, Ystalyfera, and the Gaiety Kinema, Cwmgorse, the licences of which had been withheld for certain alterations which he had previously reported were desirable to be made. In the case of the Central, he said, the necessary alterations had been made, and the secretary of the Gaiety had promised that they would be carried out in a short space of time. Upon this understanding the Council renewed both licences.

### Garnant Scheme.

The scheme of erecting a Workman's Hall at Garnant has been revived, and plans are now being prepared for the construction of a hall that will have accommodation for 1,500 people, and which will, it is understood, include a kinema, as is the case with the several other workmen's halls scattered throughout South Wales. For some time past miners in the district have been paying a levy of 6d. per month towards the cost of the erection of this hall, and there is now £1,000 in hand, with further subscriptions promised. Tenders are shortly to be invited.

### Stoll's Show.

There were many exhibitors present for the private view by Stoll of the official film of the Prince of Wales's Indian tour. There is such brisk demand for this subject that exhibitors would be well advised quickly to get into touch with the Cardiff office, for dates are filling up rapidly.

Nearly 500 members of both Houses of Parliament visited the New Scala Theatre on Friday night to witness a special performance of "Orphans of the Storm." The visit was made at the suggestion of Mr. D. W. Griffith, the producer of the film, who sent a welcome message.

The cinematograph licence of the Coliseum, Shoreham, was transferred from Mr. Montague J. H. Brown to Mr. Dennis Lucy, of Cork, at Shoreham Petty Sessions last week.

Down in the heart of Hampshire Guy Newall is now hard at work upon the George Clark picture which he has adapted and is producing from Warwick Depping's novel, "Fox Farm." The novel is one of the most dramatic its popular author has written, and it should make a fine film. It will be released by Stoll's on July 31.

The clergy are at it again! In a recent report offered at a Scottish church assembly reference was made to the growing carelessness of people in the matter of church attendance, and, incidentally, the habit of "attending the picture house on the Saturday evening" came in for dishonourable mention in company with the companion evils of "the football match on the Saturday afternoon" and "a long lie abed on the Sunday morning." Of course, nothing was said about the chief reason—sermons not worth listening to!

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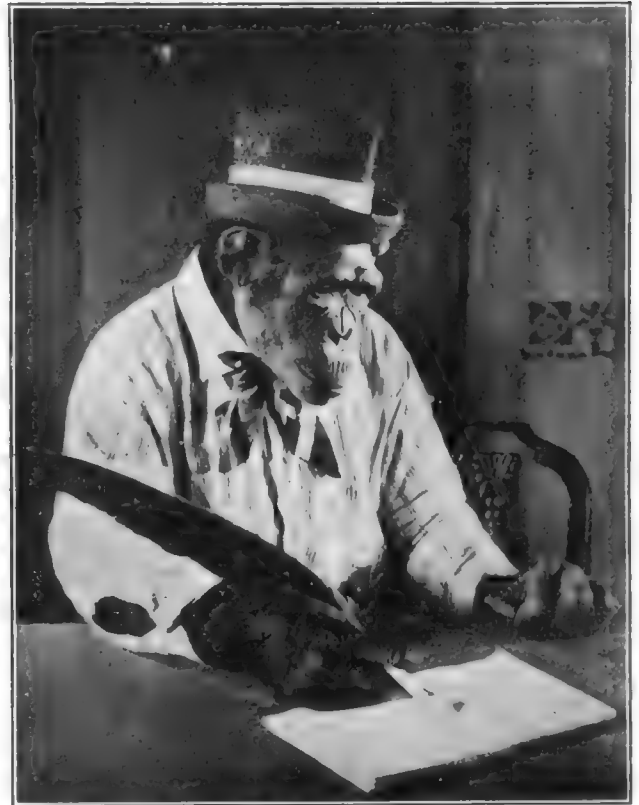
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## "SNOOKY."



This studio portrait of "Snooky" proves conclusively that he is a "Humanzee." He only lacks speech to be perfectly human and perhaps some humans would be nearer perfection if they possessed less speech. Anyway, the new set of "Snooky" Comedies to be released by Pearl Films on July 3 is said to be better and funnier than ever.

### COLWYN BAY AND SUNDAY KINEMAS.

EXHIBITORS in Colwyn Bay are not to be allowed to open their kinemas for Sunday performances. This popular seaside resort has always been famed for the excellence of its Sunday vocal and instrumental concerts, and Mr. Gregory, the manager of the Victoria Pier, who is nothing if not enterprising, in his wisdom conceived the happy idea that probably the visitors would appreciate and patronize a Sunday picture show. He, accordingly, made application to the local justices for a seven days' licence for the Pier Pavilion. Although every favourable argument was advanced by Mr. Gregory in support of his application, the Bench refused to grant the licence, so visitors to Colwyn Bay will have to be content with the usual pier concerts to entertain them on Sunday evenings.

### VITAGRAPH RELEASES.

AN important series of first-class productions are shortly to be released by Vitagraph, and include "Princess Jones," a delightful comedy featuring Alice Calloun, "The Scareb Ring," starring Alice Joyce, "What's Your Reputation Worth?" a fine story in which Corinne Griffith admirably sustains a difficult rôle.

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**SMALL PREPAID ADVERTISEMENTS.**

**PUBLICITY.**

PUBLICITY AGENT FOR LONDON AREA.—A. O. GALE-DENER (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 26, Maiden Lane, London.

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# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

## Kirk and Kinema—Managerial Change—Another Cocaine Film—Comedies First— Doug. and Mary.

**M**R. WILLIAM WALKER, of Walker's Exclusives, Newcastle, was performing a new rôle last week. He was in Edinburgh at the National Assembly of the Church of Scotland, being selected as one of the national representatives of that denomination for England. Mr. Walker is one of the leading officials at the Church of Scotland, Sandyford Road, Newcastle.

### A New Manager.

Mr. Randolph Richards has been appointed manager of the Stoll Picture Theatre, Newcastle, in succession to Mr. W. H. Lindon Travers, who is to represent the First National Pictures, Limited, in the territory. Mr. Richards, who has been in Newcastle a short while, was formerly manager of one of the Cardiff kinemas.

### Kinema Licences Renewed.

Kinematograph licences for the remainder of the year were granted by the Gateshead County magistrates last week for the Gem, Winlaton, and the Picturedrome, High Spennings, the alterations required by the police having been carried out.

### Manager's Illness.

Mr. R. Tappley, manager for the Stoll Film Company in the territory, has for some weeks been unable to attend to business owing to serious illness. I understand he is making satisfactory progress towards recovery.

### On the Continent.

Mr. I. Collins, one of the heads of the Famous-Lasky, Northern Centre, is taking a much-needed holiday. He has gone to the Continent, and no doubt during his sojourn there he will make the acquaintance of his confrères in the trade.

### Prince of Wales's Tour.

At the local offices of the Stoll Film Company I learned that they were being inundated with inquiries for the pictures of the Prince of Wales's Tour. There has also been a good demand for the sporting drama, "Long Odds."

## NEW BRIGHTON'S NEW KINEMA.

### An Excellent Start.

**D**UE for opening on Thursday afternoon by the Mayor and Mayoress of Wallasey, the Trocadero Picture House, which occupies a commanding and central site in Victoria Road—New Brighton's main shopping thoroughfare—is not only a handsome structure, but should also prove a prosperous business venture. Its promoters, of which Messrs. Mills (chairman) and Temperley (managing director) are the principals, are certainly an enterprising body. Eloquent proof of this is forthcoming in the fact that scarcely twelve months have been occupied in completing the structure from the time a commencement was made upon the demolition of the old Alkert Hall, upon the site of which the Trocadero has been erected.

### The First Performance.

The proceedings in the afternoon were of a private nature, attendance being by invitation only. In the evening, however, the first public performance was given, commencing at six

### International Subjects.

The representative of the International Films is highly pleased with the reception their pictures have had in the territory, a good many contracts having been fixed up for "If Women Only Knew."

### "Cocaine Smugglers."

The rights for the Northern territory for this picture, which has been passed by the Censor, have been secured by High Level Exclusives. It is a five-reeler and it is the intention of the firm to release it in July. The trade show will be held in the course of a week or two and the Lord Mayor of Newcastle, the members of the Watch Committee, the Chief Constable, and other prominent citizens are to be invited to view the picture.

### Spring Cleaning.

The offices of Famous-Lasky, Northern Centre, have undergone spring cleaning, and the painters have made a neat job of the renovations. An appreciable increase in the interest shown in cartoons and magazine subjects is reported.

### Comedies First.

The first run of the Mirth Comedies, which have been secured for the territory by High Level Exclusives, have been fixed up for the Westgate Road Picture House, Newcastle, for November 6. High Level are also doing good business with the G. G. Photo Plays, strong Western dramas. Five of these have been screened to the public at the New Pavilion, Newcastle, and the sixth, "The Devil's Trail," will be shown shortly.

### Doug. and Mary.

Mr. M. Middlebrook, the representative of this firm in the territory, informs me that the "Three Musketeers" has proved a great success and has played to crowded houses wherever it has been booked. The latest Mary Pickford picture, "The Love Light," screened for the first run in Newcastle on May 29, attracted exceptionally large audiences at the New Pavilion.

o'clock and being continuous until half past ten. The opening program was of a comprehensive character, including William Farnum in the Fox production "Perjury," the Gaumont Graphic, "Around the Town," Walturdaw's "Horses to Follow," and the comedy "The Would-be Suicide," etc. A well-balanced symphony orchestra, under the direction of Mr. Bescoy, has been engaged, and the manager of the new venture is Mr. Charles Hankinson, who has had an extensive experience in the management of theatrical enterprises.

### Excellence of Appointments.

On Friday the latter applied to the Wallasey magistrates for a music license for the Trocadero, stating that he would have charge of the theatre, and that it was his intention to make application every fortnight for a license until the next licensing sessions. The magistrates approved the application. It may appropriately be added that everything in connection with the Trocadero—ventilation, screen, operating box, accommodation, and appointments generally—has been carried out upon the most lavish and up-to-date scale, and everything points to the Trocadero amply justifying the expense which its promoters have gone to in materialising the scheme.—Our Own Liverpool Correspondent.

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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, JUNE 12.**  
Associated First National, Own Theatre, 3. Penrod.

**TUESDAY, JUNE 13.**  
Fox, Alhambra, 3. Monte Cristo.  
Pathé, New Oxford, 2-30. Hall the Woman.  
Associated First National, Own Theatre, 11. Penrod.  
Famous-Lasky, New Gallery, 11. Travelin' On.

**WEDNESDAY, JUNE 14.**  
Goldwyn, Shaftesbury Pavilion, 11. Darlin'.  
Goldwyn, Shaftesbury Pavilion, 11. Grand Larceny.  
Associated First National, Own Theatre, 3. Penrod  
U.K., Own Theatre, 2-30. The Sheriff of Hope Eternal  
Gaumont, New Gallery, 11. Love's Crucible.

**THURSDAY, JUNE 15.**  
Goldwyn, Shaftesbury Pavilion, 11. When Romance Rides.  
Granger, New Gallery, 11-15. A Bachelor's Baby.  
F.B.O., Own Theatre, 10 and 5. Luring Lips.

**FRIDAY, JUNE 16.**  
F.B.O., Own Theatre, 10 and 1-30. Luring Lips.

### MANCHESTER.

**TUESDAY, JUNE 13.**  
Planet Photoplays, Kinema Exchange, 2. A Doll's Wife  
Famous-Lasky, Kinema Exchange, 11. Travelin' On.  
Gaumont, Gaiety Picture House, 11. Sheltered Daughters.  
Gaumont, Own Theatre 2-30. Sheltered Daughters

**WEDNESDAY, JUNE 14.**  
Associated First National, Gaiety Theatre 11. Scrambled Wives.  
Walturdaw, Kinema Exchange, 11. Periwinkle.  
Weisker, Kinema Exchange, 2. Stable Companions.  
F.B.O., Kinema Exchange. The Man Tamer.  
W. and F., Kinema Exchange, 3. Lord Arthur Savile's Crime.

**THURSDAY, JUNE 15.**  
Butcher's, Gaiety, 11. When Greek Meets Greek.  
Goldwyn, Own Theatre, 11 and 2-30. When Romance Rides.

**FRIDAY, JUNE 16.**  
Ideal, Kinema Exchange, 11. Diana of the Crossways  
Goldwyn, Own Theatre, 11 and 2-30. Mr. Barnes of New York.  
Lester, Kinema Exchange, 12. Rose of Nice.

### LIVERPOOL.

**MONDAY, JUNE 12.**  
Associated First National, Palais de Luxe, 11. Scrambled Wives.

**TUESDAY, JUNE 13.**  
W. and F., Futurist, 11-30. Lord Arthur Savile's Crime.  
Pathé, Own Theatre, 11 and 2-30. The Jungle Goddess.

**WEDNESDAY, JUNE 14.**  
Gaumont, Scala, 11. Soul of Youth.  
Gaumont, Own Theatre, 2-30. Soul of Youth.  
Butcher's, Palais de Luxe 11. When Greek Meets Greek.

**THURSDAY, JUNE 15.**  
F.B.O., Palais de Luxe, 11. The Wallop.  
Goldwyn, Kinema Exchange, 11 and 2-30. Mr. Barnes of New York.  
Lester, Scala, Lime Street, 11. Rose of Nice.

**FRIDAY, JUNE 16.**  
Pathé, Futurist, 11. Hall the Woman.  
Famous-Lasky, Scala, 11. Travelin' On.  
Goldwyn, Kinema Exchange, 11 and 2-30. When Romance Rides.

### BIRMINGHAM

**TUESDAY, JUNE 13.**  
Fox, King's Hall, 11. Footfalls.  
F.B.O., Scala, 11. Do or Die.  
Wardour, Futurist, 11. The Gray Dawn.

**WEDNESDAY, JUNE 14.**  
Goldwyn, Futurist, 11. Darlin'.  
Vitagraph, Theatre de Luxe, 11. Too Much Business.  
Astra-National, Elite, 11. Wonderful Story.

**FRIDAY, JUNE 16.**  
Famous-Lasky, Scala, 11. Travelin' On.  
Goldwyn, Futurist, 11. Grand Larceny.  
Astra-National, Elite, 11-15. Bohemian Girl.

**SUNDAY, JUNE 18.**  
Associated First National, Picture House, 7. Scrambled Wives.  
Butcher's, Scala, 7. When Greek Meets Greek.  
Pathé, Scala, 3-15. The Jungle Goddess.  
Gaumont, Futurist, 6-30. The Little Minister.

### NOTTINGHAM.

**TUESDAY, JUNE 13.**  
Famous-Lasky, Lounge, 11. Boomerang Bill—The Crawl  
F.B.O., Mechanics' Hall, 10-45. The Man Tamer.

**WEDNESDAY, JUNE 14.**  
Astra-National Elite, 11. The Wonderful Story.

**THURSDAY, JUNE 15.**  
Associated First National, Scala, 11. John Chilcote, M.P.

**FRIDAY, JUNE 16.**  
Astra-National, Elite, 11. The Bohemian Girl.

### BRISTOL.

**TUESDAY, JUNE 13.**  
Regent, Triangle Hall 11-15. The Gods of Asia.

**SUNDAY, JUNE 18.**  
Associated First National, Queen's P.H., 3-15. Bits of Life—  
My Lady Friends.

### SHEFFIELD.

**TUESDAY, JUNE 13.**  
Goldwyn Union Street P.H., 11. Darlin'.

**WEDNESDAY, JUNE 14.**  
Famous-Lasky, Electra, 10-45. Travelin' On.  
Pathé Tivoli, 11. The Jungle Goddess.

**THURSDAY, JUNE 15.**  
Wardour, Tivoli, 11. The Gray Dawn.  
Gaumont, Union Street P.H., 11. Little Minister.

**FRIDAY, JUNE 16.**  
F.B.O., Own Theatre, 3. The Man Tamer.  
Associated First National, Electra, 11. John Chilcote, M.P.

### LEEDS.

**TUESDAY, JUNE 13.**  
Gaumont, Kinema Exchange, 3-15. Little Minister.  
Famous-Lasky, Kinema Exchange, 11-40. Travelin' On.  
Butcher's, Kinema Exchange, 2-15. When Greek Meets Greek.

**WEDNESDAY, JUNE 14.**  
Walturdaw, Kinema Exchange, 3-15. Under Suspicion.  
Walturdaw, Kinema Exchange, 11-40. In the Depth of the Farrow.  
Associated First National, Kinema Ex. 2-15. John Chilcote, M.P.

**THURSDAY, JUNE 15.**  
Goldwyn, Kinema Exchange, 11-40. Darlin'.

**FRIDAY, JUNE 16.**  
Granger, Kinema Exchange, 2-15. A Bachelor's Baby.  
F.B.O., Kinema Exchange, 10-40. Daughter of the Law.

### NEWCASTLE.

**MONDAY, JUNE 12.**  
Astra-National, New Pavilion, 11. The Wonderful Story.

**TUESDAY, JUNE 13.**  
Fox, Empire Kinema, 11. The Ragged Heiress—Chasing the Moon.  
Associated First National, Stoll, 11. A Woman's Place.  
Gaumont, Queen's Hall, 11-15. Soul of Youth.  
Gaumont, Own Theatre, 2. Soul of Youth.  
Fox, Empire Kinema, 11. The Ragged Heiress—Chasing the Moon.

**THURSDAY, JUNE 15.**  
F.B.O., Pavilion, 11-15. Action.  
Butcher's, Stoll, 11-15. When Greek Meets Greek.

**FRIDAY, JUNE 16.**  
W. and F., New Pavilion, 11-15. Lord Arthur Savile's Crime.  
Famous-Lasky, Grainger, 11. Boomerang Bill.  
Goldwyn, Stoll Theatre, 11. Darlin'.

### CARDIFF.

**TUESDAY, JUNE 13.**  
Gaumont, Kinema Exchange 3. Room and Board.  
Goldwyn, Kinema Club, 11. When Romance Rides.  
Astra-National, Capitol, 11. The Bohemian Girl.  
F.B.O., Kinema Club 11. The Wallop.  
Associated First National, Kinema Ex., 12-15. My Lady Friends.

**FRIDAY, JUNE 16.**  
Famous-Lasky, Own Theatre, 11. Boomerang Bill.  
U.K., Kinema Exchange, 11. The Sheriff of Hope Eternal.  
Rezent Films, Kinema Exchange, 11. The Gods of Asia.  
Associated First National Kinema Exchange, 12-15. Bits of Life.

### GLASGOW.

**MONDAY, JUNE 12.**  
Fox, Grand Central, 10-45. The Ragged Heiress—Chasing the Moon.

**TUESDAY, JUNE 13.**  
Gaumont, Salon, 11. Sheltered Daughters.  
Gaumont, Own Theatre, 2-30. Sheltered Daughters.

**WEDNESDAY, JUNE 14.**  
Famous-Lasky, Kinema House, 11. Boomerang Bill!  
Vitagraph, Kinema House, 11. Too Much Business.

**THURSDAY, JUNE 16.**  
Granger, Cranston's, 11. A Bachelor's Baby.

**FRIDAY, JUNE 16.**  
Associated First National New Savoy, 11. A Woman's Place.  
F.B.O., Own Theatre, 2-30. Action.

### DUBLIN.

**TUESDAY, JUNE 13.**  
Gaumont, Own Theatre, 11-30. Room and Board.  
Ideal, Corinthian, 11. Shirley.

**WEDNESDAY, JUNE 14.**  
Fox, Sackville P.H., 11. Iron to Gold—The Broadway Peacock.  
Ideal, Sackville P.H., 11. Wonderful Nature—Our Own People.

**FRIDAY, JUNE 16.**  
F.B.O., Carlton Kinema 11-30. The Unknown Wife.

### BELFAST.

**TUESDAY, JUNE 13.**  
Associated First National, Panopticon, 11-15. Wedding Bells.

**WEDNESDAY, JUNE 14.**  
Gaumont, Own Theatre, 11. Room and Board.

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# The Film Renter and Moving Picture News

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No. 448.

SATURDAY, JUNE 10, 1922.

SIXPENCE.

## ANOTHER MEANS OF BEATING THE WEATHER.

### Instal a Wireless Apparatus and Screen all the News of the Moment.

OUR front page leader a fortnight ago on "How to Beat the Weather" seems to have been highly appreciated by exhibitors in various parts of the country, and particularly in the North, where several more enterprising spirits have already begun to act upon our advice with satisfactory results. As soon as full details of the experiment are available they will be printed in our editorial pages.

Meanwhile it is encouraging to know that there are still a number of showmen of the right kind who have sufficient decision of character and enterprise to get out of the beaten track in order to try and beat the weather. Having an intimate and practical knowledge of the show business we know from experience what a spell of hot and dry weather means, and whilst our sympathy is with the exhibitor at a trying time, we are doing him the best service by pointing out how, by the exercise of a little ingenuity and the expenditure of a small amount of money, he may still keep his box-office receipts up to a fairly respectable level even during the hottest weather.

We have already pointed out one or two comparatively simple ways of doing this, and all of them are well worth trying, for if their adoption only succeeds in keeping the attendance up to a small average, they will at least have enhanced the reputation of the theatre for enterprise, and clearly demonstrate the fact that the management always makes a point of considering the comfort of its patrons.

Here is another method of indulging in a big push during the present sultry evenings which will appeal to the showman who realises the value of a live news service, is prepared to spend a comparatively small sum in securing it, and is ready to go to some trouble to make it a success. Why not instal a wireless apparatus? The cost of a thoroughly practical set of instruments is infinitesimal; the system of working them is simple; the attraction which a supply of news on matters of the moment, if thrown upon the screen, would be stupendous.

In these days it is as much the business of the picture theatre, which desires to be regarded as up-to-date, to supply its patrons with the latest available information concerning events of moment, as it is of the newspapers to insure readers from accidents.

An instrument which can be obtained at a small out-

lay and will take very little time to master will place an almost inexhaustible supply of first hand news at the disposal of the picture theatre proprietor, and a few lessons will enable an operator to learn the mysteries of catching and reading the wireless news humming through the air. Is it necessary to dwell at length upon the value of such an advertisement to any picture house? Surely the least imaginative of showmen can grasp its possibilities at a glance.

"We show all the best pictures and screen all the latest news before it has appeared in print," is a headline for the posters that will make people pause and ponder. Vary it by an announcement that "The Result of the Great Fight,"—or whatever news happens to be uppermost in the public mind—will be thrown on the screen at your theatre at the earliest moment after the event, and you have in your hands an instrument that will literally pull the people into your house, especially at times when popular interest or feeling runs high, as in the case of an event like the Atlantic Yacht Race.

One thing that must *not* be done, however, is to attract a crowd outside a theatre and announce such news by slide or in any other way. The police would be certain to interfere, and issue a summons for causing a public nuisance by obstructing the traffic. But there is nothing, so far as we are aware, to prevent the same news being shown on the screen inside a theatre.

As an instance of popular interest in great sporting and other events, we may mention the case of the recent Wells-Goddard fight at the Crystal Palace. In one populous district of South London no less than 15,000 people were estimated to have gathered in the hope of learning the result. Imagine such a crowd in your own town, desirous of hearing the latest news concerning some event of national importance. There may be no evening newspaper published in your district, or the result may be received too late for publication.

In either case you have the field to yourself, and should such enterprise ultimately result in competition from the newspaper—which is almost certain—your slide conveying the announcement can still be written and screened ages before a special edition could be put upon the street. Enterprise of this kind builds reputation and attracts custom. Think it over.

## By the Way: A Weekly Causerie on Trade Topics.

### Holding the Fort!

**D**URING the holidays exhibitors seem to have had a variety of experiences. In some of the Central London houses, despite the heat, business seems to have been unusually brisk; in others there was little doing. In the suburbs, on the contrary, where a good deal more "window-dressing" outside the house is customary, crowds, conspicuous by their size, were quite noteworthy, and the box-office receipts eminently satisfactory. This certainly proves that attention to such important details as the display of notices intimating that "This is the coolest place in town," and "This theatre is perfectly ventilated and always cool," pay well in the long run. My provincial correspondents have much the same tale to tell. Houses showing specially attractive programs have done "fair to middling" in some cases the attendance has been surprisingly good, all things considered; but on the whole it seems to have been mostly a matter of "holding the fort," and little more.

### Mr. James White's Scheme.

**W**ITH reference to the great number of letters and schemes I have received with a view to putting them before Mr. James White relative to the interview with him which appeared in a recent issue of THE FILM RENTER, and also regarding the many hundreds of letters on the same subject which Mr. White has received personally, I wish to say that Mr. Norman Wright has had various discussion with Mr. White, and I am asked to make known the fact that that gentleman's time is very much occupied at present, but that we may look forward to further developments very shortly. No doubt those schemes which fit in with the general proposition will be discussed by Mr. White personally with their authors.

### William Fox's Visit.

**A**MERICAN visitors to England are coming fast and furious, and following hard upon Mr. Jesse Lasky came William Fox, who arrived a week ago last Tuesday. At a private luncheon party Mr. Fox gave to the Press last week it was exceedingly interesting to hear the plans he has mapped out for the future of the Fox Company. They embrace no less than 14 big productions, and, as he remarked, if the motion picture business needs to be uplifted then the Fox Company has made its contribution in these pictures. Probably the most notable contribution is "Nero," a story of the fall of the Roman Empire, which is said to have taken the New York critics by storm. Mr. Fox pointed out that the most remarkable thing that had ever happened in reviewing these pictures had taken place when the first performance was given the night before he sailed, when practically every critic was unanimous in their praise of this mammoth production. It is, I understand, an even bigger picture than "The Queen of Sheba," and exhibitors know from experience what this has done for their theatres.

### Another Big Fox Film.

**A**NOTHER great Fox production that is being trade shown next week is "Monte Cristo," which took a year to make, and of which report also speaks very highly. Following the success of "Over the Hill,"

Mr. Fox has had produced another of his famous human dramas entitled "A Little Child Shall Lead Them." As readers of this journal are aware, the special object of Mr. Fox's visit was to see the production of "If Winter Comes" started in this country. It is intended to film this novel in the exact places described by the writer in the book, and that celebrated actor, Percy Marmont, will play a prominent part in the production. Mr. Fox is exceedingly optimistic as to the future of motion pictures, and both as an exhibitor and as a producer, he has his finger on the pulse of the industry in America and in this country.

### Why?

**"COCAINE"** still goes merrily on its way. Bristol turns it down; Newcastle and Gateshead pass the picture for public exhibition, and I hear that the latest piece of enterprise is the offer of a prize of two guineas by the manager of the New Pavilion, Newcastle, for the best essay on the rather thorny subject of "Why did the Censor ban 'Cocaine'?" Will T. P. be the final arbiter in case of dispute as to who has provided the best answer to the riddle?

### "Danny" Coming.

**I**HAD a brief note from America this week which gave me the utmost pleasure. It was to the effect that Mr. Joe Dannenberg, the brilliant editor of "The Film Daily," formerly known as "Wid's," sailed on the Olympic last Saturday, and by the time these lines are in print will, I hope, be on these shores. Dannenberg is one of the greatest personalities in trade journalism I have ever met, and his wonderful contributions every week in "The Film Daily" are features that are a joy to read. Next week I hope to print one of his inimitable contributions in these pages.

### The Late Sir John Rees.

**T**HE sad news of the fatal mishap which overtook Sir John Rees, M.P., in the early hours of Friday morning last, has been received with very general feelings of regret in the film trade, in which Sir John was a well-known and highly popular figure. His association with the industry dates back many years, and his connection with Provincial Cinematograph Theatres, as chairman of the Company, brought him in touch very frequently with the business. Always an effective and amusing speaker, his services were frequently requisitioned for various trade functions, and his last appearance on such an occasion was in connection with the lunch which followed the screening of "The Bohemian Girl," only a week or two ago. A man of genial temperament and kindly disposition, Sir John had a host of friends who will mourn his loss. May the grass grow lightly on his grave.

### Constance Binney to Star for Ideal.

**I**HAD the pleasure of meeting Miss Constance Binney, the celebrated American star, at a delightful informal lunch given by Ideal Films on Tuesday. Miss Binney has come over for the purpose of playing an important part in "The Bill of Divorcement," which Denison Clift is producing for Ideal. Her work on the screen is well known to readers of this journal, and Ideal

Films are to be congratulated upon their enterprise in going so far afield to get what I have every reason to believe is a perfect delineator for the great part she has to play in Clemence Dane's wonderful play. Mr. Clift informed me that work will start at once, and the film is expected to be trade shown in the course of the next six or seven weeks. I shall be exceedingly interested in seeing it on the screen.

**A Good Friend of the Trade.**

**T**HE announcement in the papers last week-end that Mr. George Hammond Etherton, the City Clerk of Liverpool, had been appointed Clerk to the Lancashire County Council at a salary of £5,000 a year, is of more than passing interest to the kinema industry. During his tenure of office as Town Clerk of Portsmouth, Mr. Etherton proved a good friend to the picture theatre business, and his short stay at Liverpool has been similarly marked by interest and good feeling, which the Conference of the C.E.A. will have an opportunity of acknowledging at the end of this month on the occasion of the Annual Conference meeting at Liverpool. Mr. Etherton is a relative by marriage of the editor of this journal.

**Shakespeare and the Slow Kiss.**

**A** PROPOS of my last week's note on slow motion photography showing the processes involved in a passionate kiss, it is interesting to reflect that Shakespeare would have had an interest in such an exhibition. He makes Coriolanus speak of

A kiss  
Long as my exile, sweet as my  
revenge.

A kiss of that order slowed down would have to be shown in serial form, and kinema-goers viewing it thus could go on to the next lines:

Now by the jealous queen of heaven, that kiss  
I carried from thee, dear, and my true lip  
Hath virgin'd it e'er since.

**Guests at the C.E.A. Conference.**

**A**LDERMAN TROUNSON, president of the C.E.A., has received a cablegram from Lord Leverhulme, who is at present in New York, accepting an invitation to attend, as the honoured guest of the evening, the dinner of the C.E.A., at the Summer Conference at Liverpool. It is also hoped that Lord Beaverbrook will be able to attend.

**Maurice Elvey's "Diamond Jubilee."**

**W**ITH the production of his latest film, "Turpin's Ride to York," Maurice Elvey, the well-known film producer, tells me he has completed no less than 60 "feature" films of four reels each, or more. This is almost certainly a record for Great Britain, and possibly for the world, although, of course, Mr. Elvey has the advantage of being one of the "old brigade" in film producing, and consequently having had a longer experience in which to make this record.

**"German Film Week."**

**T**HE Committee of the German-Film Week announce a special show of the best pictures produced in that country to be held at Munich from August 4 to 11. The films will be screened at three of the leading theatres in the city, which will be closed to the public for the week, and the circular (printed in four languages) holds out as an inducement to prospective visitors, the low rate of the German exchange.

**Music and Ministers.**

**A** PART from hymns, which are not eminently suitable for accompanying the screening of pictures, there are very few tunes which a musical director has at his disposal when the character of a clergyman requires musical suggestion. Thus, it came that at the showing of Barrie's "Little Minister" the other day, the well-known tune of the Vicar of Bray was played twice. Popular as the tune is, it does not fit the character of Gavin Dishart, for his part is that of one striving always to reach and hold a high standard of living. The Vicar of Bray, on the one hand, was one who sat very lightly to opinions, being ready to move in the direction which gave greatest promise of easy times and greatest favour.

**Mormon Films.**

**I** PRINT the following letter to hand from Mr. Wiggley R. Newman, of Willesden Green, without comment:

Without holding a brief for Mormonism, one way or the other, I feel it is time that the absurd films at present being shown were valued at what they are, just sensational rubbish. Admittedly they will fill the kinemas, but does the British exhibitor wish to make money out of lies, when there are so many better films to be screened? Surely not. If the Mormons were given a chance to state their cause, then it

would be a different matter, but as things stand at present it is a one-sided fight, with odds against the Mormons, and the situation is unworthy of the kinema trade. I am not a Mormon, neither do I entirely understand their religion, but of a surety, there is something to be said in favour of a religion that turns out men like some Mormons I know.

**"Its."**

**I**T is singular how often really well-educated people stumble over the introduction of the apostrophe into the word "its," and it frequently happens that when the word is used as a possessive, the insertion of the tiny comma is made wrongly. When the publicity side of a London daily errs in this way, the folk who write sub-titles may be forgiven for making an occasional mistake. Nevertheless, whenever the word appears wrongly written, it is evidence of sub-titular carelessness, and should be rectified.

*Tatler*

**CHANCELLOR  
AND TAX DEPUTATION.**

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**The Chancellor of the  
Exchequer has intimated his  
willingness to receive a  
Deputation from the Film  
Trade in reference to the  
subject of the Entertain-  
ment Tax, on**

**WEDNESDAY NEXT,  
June 14, at 5-30 p.m.**

# THE MOTION PICTURE AND MUSIC.

## How the Film has helped in the appreciation of Good Music.

SO universal in its scope is the appeal of the motion picture it has come to be recognised as having the characteristic possessed alone, other than by music, of uttering a universal language understandable by all of whatever condition of race, colour, or speech. It uses the gateway of the eye, as music uses the gateway of the ear, to induce thoughts and emotions capable of educating and edifying those who come under its potent influence. The appeal of the motion picture is immediate, and the impression registered upon the mind of each spectator, whether he be a Mongol, a Red Indian, a Negro, or a European, varies only with his intellectual or emotional appreciation.

### Atmosphere by Music.

But the motion picture has done more than utter its universal language with its own particular accent. It has, in addition, assisted its fellow language, Music, to be more widely and deeply understood and appreciated. It has recognised that its own message could be made more powerful if it used as a handmaid the great art of Music to intensify and make plain and appealing that message. So strongly has this been felt that there has grown up something which has become quite a science, namely, that of the selection by musical directors of pieces of music, whether for their simple melody or their richness of harmony, which can produce an atmosphere, supplementing and strengthening the visual appeal in its own way.

### The Twin Gates of Eye and Ear.

Thus the appeal is more valuable to the beholder. Unconsciously his mind has associated certain sounds in sequence or in chords with certain emotions, which emotions also are called up by certain sights and ideas. By the use of music chosen with skill and insight, then, the twin gates of eye and ear are used for the appeal.

Eyes, ears, took in their dole  
Brain treasured up the whole.

This point has been taken up within the last few days by the theatre critic of a London evening paper. Speaking of the performance of "Peer Gynt," at the Old Vic, the critic says: "I can't make up my mind whether it is the humanity of Peer that keeps up your interest or the beauty of the music which makes everything that Peer says and does have a significance far beyond mere words and actions. The death of Ase, for instance, would lose more than half its poignancy for me if Grieg's haunting music were omitted."

### The Visual Appeal.

This is, of course, true of the picture, to some extent, but the ease with which the pictorial presentation of a story is assimilated easily makes the visual appeal of primary importance. The other side, however, must not be ignored. "Consider it well," says Abt Vogler in the poem of that name.

each sound, of itself, is nought  
It is everywhere in the world, loud, soft—and all is said.

It is only when those sounds are uttered together in beautiful combination that they deliver their universal and wonderful message.

### Pictures Stimulate Love of Good Music.

A reference has already been made to the way in which the use of music as a co-efficient to pictures has made its message more widely and deeply valuable, and this is a side which is in grave danger of being overlooked. There are thousands of kinema-goers who have been taught to recognise and appreciate high-class music wholly and solely by having heard it as an accompaniment to this or that film picture, and this experience, as any form of culture would have done, has broadened and deepened their lives. Until the kinema, with its provision of a cheap entertainment, brought into the purview of people living drab and uninteresting lives, the pictorial presentation of good stories and high class music, their existences were very narrow and circumscribed, but the very low cost of the entertainment provided meant more frequent visits than were possible to the stage-play theatre, and a consequent stimulation to the imagination at more frequent intervals.

### Raising the Popular Standard.

One has only to compare the attitude of an audience at a concert organised on a small scale in the provinces to-day with that of twenty years ago to realise the difference in this appreciation of music. Then, the performance of classical music was largely beyond very many of the artisan class, the comic song and the sentimental balad being the most popular items, and these largely for the ideas expressed in the words rather than for their music. There were exceptions, but these were few. To-day the performance of a classical piece is enthusiastically received whether it be solo or orchestral music, and not only that, but in a number of cases the tune of an encore piece is readily recognised, often to the extent of giving it its proper title. One does not wish to deprive the gramophone of its part in popular musical education—it has undoubtedly done a great deal—but wherever a piece of high-class music is to be found among the records in a working-class home, it can, in most cases, be traced to the item having been heard in the local kinema. Persistent inquiries have been set afoot, and whenever the money could be spared it has been devoted to the acquisition of the piece in question.

### A Mission of High Importance.

A glance at the list of musical suggestions for accompaniment of a photoplay recently trade shown, reveals the fact that of thirty pieces suggested over twenty were by composers of first rank, including such names as Tchaikowsky, Beethoven, Elgar, Wienawski, Weber, Wagner, etc. This is not an isolated list, and the musical appreciation of the average Briton cannot but be raised by such means. It is a matter which should engage the serious attention of the directors of music in kinemas, who should feel that they are doing more than has ever been done to remove the slur once so readily uttered, but of late having less and less worth, that English people are not musical. Music has its part in building up the æsthetic and moral sides of man, and anything that can be done to foster this is a mission of the highest importance.

# LONDON SHOWMEN MUST FIGHT FOR THEIR LIBERTIES.

## New L.C.C. Children's Regulation merely the Thin End of the Wedge.

**I**F it would appear, from the recommendation of the Theatres and Music Halls Committee of the London County Council, that that body is now anxious to arrive at a settlement of the question affecting the admission of children to the picture theatres under their control, and to do so are prepared to compromise with exhibitors.

As to this suggestion we shall have something more to say at a later stage in this article. Meanwhile, it will be recalled that a few months ago the L.C.C. decided to attach to all cinematograph licences granted on and after July next, a condition that children under 16 years of age should not be admitted to see films passed for public exhibition by the Censor, and granted an "A" Certificate, as distinct from those labelled "U" (for universal exhibition), unless accompanied by parent or bona-fide guardian.

### L.C.C. COMPROMISE THAT MEANS NOTHING.

Subsequent to this decision a deputation of the C.E.A. headed by Mr. A. E. Newbould, M.P., interviewed the Theatres and Music Halls Committee of the Council, and pointed out that, if the condition were enforced licensees would suffer great inconvenience and loss because many of them had, before the Council made known its decision, contracted for the supply of films in some cases for more than twelve months ahead. In the report on the subject presented by the Committee to the Council at its last meeting, it was stated that whilst the condition to be imposed is considered reasonable and necessary, it is suggested that a concession might be made with a view of mitigating, if not avoiding entirely, any financial hardship which might be caused on account of contracts entered into before December 1921.

"The six months' grace which we suggested was the result of a compromise with the representatives of the industry," says the report, "and in the circumstances we think that this might be extended for a further six months. The effect of this would be that a period of more than twelve months will have expired before the condition will be enforced."

### NO VARIATION IN THE LICENSING CONDITIONS.

It is for London exhibitors themselves to say whether they are prepared to accept this suggestion as a satisfactory settlement of a problem which is full of difficulties. They, after all, are the best judges of the situation. The FILM RENTER warned the trade before the Council elections in spring, what would happen if the question were left undecided until the new members had taken their seats. The report presented to that body last week fully justified the strong words we then used, for, after consultation with Mr. T. P. O'Connor, the president of the British Board of Film Censors, the Committee state that "they are not prepared to recommend any variation in the licensing conditions."

### THE WILL OF THE CRANKS AND FADDISTS.

So that what we foresaw months ago in regard to the new regulation has happened. It is going—unless

challenged—to stand as originally proposed, and the trade—the exhibitors of London, that is—have got to make up their minds what they are going to do about it. Obviously, and we have the word of Colonel Levita, the late chairman of the Committee for it, the regulation of children's admission to the kinema was largely dictated by that better class opinion which consists of "archbishops, societies of all kinds, and so on."

We know those "societies." They consist of all the cranks and faddists, of all the "isms," and if the theatre proprietors of this great Metropolis are going to allow themselves to be dictated to, and compelled to run their kinemas on the narrow lines laid down by foolish fanatics who are able to bring the necessary pressure to bear upon the L.C.C., then we very much mistake their temper.

### A DECISION THAT MUST BE CHALLENGED.

To accept such an impossible ruling without a word of protest is unthinkable. Furthermore, the London exhibitors owe it as a duty to their fellow showmen throughout the country to take up the cudgels without delay, for the fact must not be lost sight of for one moment that if the L.C.C. is ultimately successful in imposing its will in this respect upon the members of the trade under its jurisdiction, it will only be a matter of months before every other licensing body throughout the country will be doing the same thing. To talk of employing the ordinary method of a test case to decide a matter so momentous to the whole industry, which is what the executive of the London Branch of the C.E.A. talk of doing, is merely playing with the question.

We have said before, and we repeat it, that in our opinion the only practical way of proving to the L.C.C. that we are serious in our objection to this new regulation, is to refuse to observe it. It is no good for one or two, or a dozen showmen to act in this way. To be effective every licensee in the London area should pledge himself, and loyally abide by the decision to carry on as usual when the new condition comes into force. A protest such as this, with the inevitable crop of summons to the police court which must follow, would impress the exhibitors' point of view upon the Licensing Committee of the L.C.C. far more forcibly than the mere arrangement of a test case, and would also serve as a demonstration of the trade's will to fight for its liberties, and it would make a big impression upon licensing bodies in the provinces.

The regulation, as at present framed, is impossible to carry out unless every child under sixteen is to come armed with a birth certificate, and every bona fide guardian with a letter of identification from a parson. For this reason, and in order to make it clear that kinema proprietors do not intend to take every impossible imposition of the licensing authority lying down, we strongly advise the London exhibitors to challenge the decision, and make known their intention to do so without delay. If all—members of the C.E.A. and others—act in close co-operation, no individual showman's licence can be jeopardised, and the trade as a whole has the chance of winning a memorable victory.

# 'BROADCASTING' AND THE KINEMA.

## Colonel Browne, of Walturdaw, describes to "The Film Renter" arrangements for installing the Marconiphone in Picture Theatres throughout the country.

**C**ALLED to the house of Walturdaw for the purpose of hearing from Colonel Browne, its chairman and managing director, an important statement, of the exact purport of which I was ignorant, I sat (writes our representative) awaiting the conclusion of the colonel's preliminary business in an ante-room overlooking the roofs of near-at-hand buildings. Only a short distance away the gilt cupolas of the Alhambra glistened in the sun, and below, somewhere in the shadows, somebody whistled the morning music from "Peer Gynt." Instantly I was a-dreaming, dreaming of the great strong race that conceived and contrived the splendour of the older Alhambra of Granada, and left their mark on our own language, too, with that list of words beginning with "al"—alumbic, alchemy, algebra, and, of course, alcohol. Then, beyond, I saw the figure of Nelson on his stick of stone, and reflected that he was the hero of a battle with a Moorish name, Taraf-al-gar.

I was reflecting upon the fight and the time it took in his day to get the news home, and was peering to see if the wireless terminals, which keep our British Admiralty in touch with every war-vessel on every sea, were visible from my vantage point, when I was invited to enter the inner room.

### BROADCASTING AND KINEMAS.

The interview was but the development of my day-dream. With characteristic directness, Colonel Browne proceeded to his subject. "We have asked you to come here," he began, "because we have something to tell you of an enterprise which will revolutionise, in some ways, the entertainment industry. It is the biggest thing in public entertainment since the introduction of the kinema and the gramophone. It has to do with a thing you have heard a great deal about, namely, the broadcasting of wireless messages."

### THE MARCONIPHONE.

Colonel Browne went on to explain that the Marconi Company had made a wonderful advance in the matter of broadcasting, and had perfected an apparatus which would make it possible for large numbers of people to sit in a building and listen to messages which were being broadcast—concerts, speeches, etc.—without having to fit any headpiece for the purpose. This apparatus, which was called the "Marconiphone," would, if installed in a place of entertainment, enable the audience to hear any program, not in a deafening volume of sound, but in a volume of sound exactly the same as one would hear it if delivered from a theatre stage.

### WALTURDAW AS AGENTS.

The association of the Walturdaw Company with this invention was as follows: It had concluded an arrangement with the Marconi Company whereby the Walturdaw Company had been appointed agents for the installation of the Marconiphone in all places of entertainment. Its benefit would be easily apparent. During an interval in the ordinary program it would only be necessary to switch on the Marconiphone and hear whatever was at the moment being transmitted, whether a concert item, a speech, or the latest news of the day—whatever, in fact, was allowed to be transmitted by the Postmaster-General.

### FORTHCOMING DEMONSTRATIONS.

Colonel Browne then introduced Captain Willans, of the Marconi Company, who is in charge of this new development of broadcasting by means of the Marconiphone. Captain Willans explained that five or six stations would be erected in different parts of the country. These would be licensed by the Postmaster-General, and would transmit programs from 5 o'clock to 11 o'clock every evening. They hoped to include news items of topical interest. Within the next two or three weeks demonstrations of the Marconiphone would be given in London and other large centres, to which those interested would be invited.

### THE MARCONI COMPANY'S GUARANTEE.

Replying to a question, Colonel Browne remarked that it was possible that other companies might attempt to produce an inferior kind of apparatus, but anyone using such a machine, if produced, would be running a great risk. The apparatus was not one which could be made and just placed in a theatre; it had to be adapted to every building in which it was installed. The Marconi Company would be responsible for the installation in every case, and the cost would be within the reach of every theatre in the country. The apparatus would occupy no more room than a gramophone de luxe, and it could be easily managed by the cinematograph operator, who could switch on or off as the case might be. The apparatus was foolproof.

In conclusion, Captain Willans said that the programs would be known for the most part beforehand, and they anticipated a huge demand for the apparatus. It would attract at first as a novelty, and later come to be part of every program. He looked forward to the installation of the apparatus with interest. They would be more successful here than in America, owing to the fact that here there was more control by the authorities. This control was just sufficient to make them a greater success here than in America.

### "A TRIP TO PARAMOUNT TOWN."

In order to satisfy the desire of every motion-picture fan to see the inside workings of a motion-picture studio, Paramount has just completed what is declared to be the most remarkable super-special ever shown on the screen. The picture, called "A Trip to Paramount Town," gives an intimate glimpse of the fascinating "back-stage" life in the largest motion-picture studios in the world—the places where Paramount pictures are made. Fuller details of this interesting special will be given next week.

### "TENSE MOMENTS FROM OPERA."

The Gaumont Co., Ltd., makes the interesting announcement this week that it has acquired the rights to exploit "The Tense Moments from Opera" series of single-reel dramas produced by Master Films, Ltd. The series of twelve includes the following: "Martha," "Bride of Lammernoor," "Samson and Delilah," "Lily of Killarney," "Carmen," "Fra Diavolo," "Rigoletto," "Il Trovatore," "Maritana," "La Traviata," "Faust," and "Don Juan." The first one will be released on October 2, and the remainder at intervals of a week. The first half-dozen will be trade shown at the Shaftesbury Pavilion the first week in July.



# BONNY ACTING AND BEAUTIFUL SCENES IN BARRIE PLAY.

Pathos and Comedy attractively presented in the  
Gaumont version of "The Little Minister."

A Picture which will strongly appeal to the higher as well as the  
lower priced seats wherever exhibited. The inimitable  
Barrie atmosphere pervades the play.

**S**IR J. M. BARRIE'S—or should it be called McConnachie's, in view of the St. Andrew's Rectorial Address?—"The Little Minister" was exhibited to a large gathering of the London trade by Gaumont last week in film form, and met with an enthusiastic reception.

This "Bromhead Special" Production, which has gained a "U" certificate from the Board of Censors, is a charming



SCENE FROM "THE LITTLE MINISTER."

picture, retaining the Barrie atmosphere in large measure. Betty Compson is Lady Babbie, the daughter of Lord Rintoul, whose gipsy masquerading and interest in the weavers make the life of the story.

## THE WEE MAN'S TASK.

Gavin Disart comes to Thrums as the new minister of the Auld Licht Kirk, a sincere, thoughtful, youthful man, endeavouring to live a life void of offence and encourage a strict adherence to the practice of his religion among his flock. Then comes the reduction in the price of web, and the weavers, hard put to it to gain a living at the old price, revolt and, drilling and arming themselves, gather in the square. The constables sent to arrest the leaders are beaten and bound, when the little minister, with his doctrine of non-resistance, reproaches the crowd for its violence. Thrums, notwithstanding his pleading, proceeds to arm itself with scythes and staves against the possible approach of the military, and the little minister, disturbed, thinking over the problem in Caddam Wood, unexpectedly meets the wild little gipsy, Babbie.

## THE UNWILLING HELPER.

Returning to her father's castle, she hears plans discussed for the raid by the military upon Thrums, and, escaping from the castle, warns the populace. The agreed warning to be given by sentinels to the Thrums people of the approach of the military is the blowing of three blasts upon the horn, and Babbie, seeing a sentinel overpowered, seizes the horn and runs away with it,

only to find that she can get no sound from it. Then the little minister appears and the girl, pretending she wants to hear the echo, gets him to blow the warning blasts.

The evening comes and the crowd is gathered in the square, where Babbie hears the minister imploring his flock not to resist. "Dinna heed this wee man," she interrupts with, and secures the leaders' escape by an unguarded way. The troops enter and search for the gipsy who has betrayed, but she, borrowing a bonnet and shawl, seizes upon the little minister and, proclaiming herself his wife, passes through the soldiers' lines.

## IN CADDAM WOODS.

Thence onward the little minister seems to be always in the woods, desiring to meet the gipsy, yet feeling that he was, by so doing, making himself unfit for his ministerial duties. His strange old elders follow him, to spy and shake their heads at his doings. Then he reads a proclamation offering a reward for the gipsy's arrest, and suddenly realises that it is he who has blown the warning blasts which armed the weavers.

Going to the castle to confess his share in the resistance, he overtakes Babbie and asks her to become his wife. Later, in her father's castle, she hears Halliwell, captain of the troop, demanding that Gavin Dishart shall be arrested. She protests, as Gavin's future wife, and Lord Rintoul is furious at the impertinence of the minister in presuming to think of marrying his daughter.

## TURNING THE TABLES.

Lord Rintoul sets out forthwith for the manse, to find the elders trying their minister for his attentions to the gipsy, and Babbie, getting herself arrested, is conducted thither. Halliwell has told Lord Rintoul of the incident of Gavin and a woman passing through the soldiers' lines as man and wife, and Lord Rintoul insists that this constitutes a legal marriage. He changes his mind, however, when the gipsy is brought in, and he discovers that it is his daughter. The elders insist that the marriage is legal, and Babbie, accepting the position, reminds her father of an old statement of his that if she ever found him in a ridiculous position he would raise the price of the web. This he agrees to do.

The settings of "The Little Minister" call for special mention, those of Caddam Woods and the horn-blowing incident being remarkably fine. The village scenes, too, are well arranged and photographed. Of the characters the minister calls for first mention as the holder of the title part. As the play progressed it was possible to believe in him more than at the beginning, when his overthoughtfulness and piety were so prominent as to give rise to a doubt regarding the weight such a man would have with his flock.

Betty Compson acts vivaciously throughout, and the three elders are interesting studies. Mary Wilkinson takes an aged woman's part (Nanny Webster) with success.

There is no question that the picture will be a great success. It will appeal to all classes of audiences, and will fill the costlier seats as certainly as the cheaper ones. Moreover, the story is such a classic that its exhibition as a film will probably draw in a type of person whose visits are comparatively rare.

# THE RACE FOR THE FIVE THOUSAND GUINEAS.

**Trade Lunch to American Visitors the occasion of remarkable contest of generosity, which results in addition of Five Thousand Guineas to the Kinema Tax Abolition Fund.**

## WILLIAM FOX'S GIFT OF TWO THOUSAND GUINEAS.

**W**HILST the race for The Oaks was in progress at Epsom on Friday afternoon of last week, another race which is likely to prove memorable in the annals of the cinematograph industry was also taking place at the Whitehall Rooms of the Hotel Metropole. The occasion was the complimentary lunch to Mr. William Fox and other notable members of the American film trade, who are at present visiting this country, and the gathering, called together at the invitation of the London branch of the C.E.A., and presided over by Alderman Trounson, president of the Association, was one of the most representative of its kind, representative that is of every section of the industry, ever held in this country.

### THE LATE SIR JOHN REES.

British manufacturers, renters, and exhibitors in large numbers, including all the most familiar figures in the business were there to do honour to their guests, and Mr. Fox, who was on the chairman's immediate right, had the support of many of his fellow countrymen. The cheerful note of the proceedings was for a spell dimmed at the outset by the sad announcement made by the Alderman of the fatal accident that had that morning befallen Sir John Rees. The late member for Nottingham was well known to all present, and was for many years closely identified with the trade by reason of his association with the directorate of P.C.T. As a mark of respect to his memory the company stood for a few moments in silence.

### LORD BEAVERBROOK'S COMPLIMENT.

The first announcement after lunch, by the Chairman, was the receipt of a communication from Lord Beaverbrook, who regretted his inability to be present, but paid tribute to "the very fine pictures which Mr. Fox had produced." A similar letter was read from Mr. Maurice Tourneur, who expressed his conviction that England would ultimately become a great producing centre.

### THE BEST BRAINS WANTED.

Alderman Trounson, in submitting the toast of "Our Guests," said that that was a very unique occasion. It was the first time in the history of the business that a luncheon had been held which marked "the broader phase of our international function." "We, on our part, consider," said the Chairman, "that by the presence of Mr. William Fox and our other American guests to-day, that we are epoch-making." (Applause.) "Many of their members," continued the speaker, "had received a very hearty welcome from the trade across the water, and the object of that gathering was to mark in some small measure their appreciation of America's kindly hospitality. They were passing through a time just now which made them feel that they wanted the benefit of all the best brains in the industry in every country. In the past they had legislated in too parochial a fashion. International unity and

co-operation for the welfare of all must be their motto in the future. He felt sure he would not appeal in vain for international sympathy. To-day, they were a body with their eyes open. With the toast he wished to associate the names of Mr. Graham (in the regretted absence of Mr. Jesse Lasky) and Mr. Fox, whose name was known to most of the peoples of the earth. We have a great business," concluded the speaker, "we must handle it carefully, and we have many good days in store for us in the future."

### WANTED, THE WORLD'S BEST.

Colonel Bromhead, who supported the toast, fully recognised the uniqueness of the occasion. One of the most cheery and helpful elements in the trade at large was the American element. (Applause.) He was impressed by the never-failing optimism of the American, be he an agent on this side or the head of the firm on the other. For years they had had the privilege of paying their money for American films, and they always received excellent value in return. They could not do without American films. (Hear, hear.) But what they wanted to-day was the best that the world could give, no matter where it came from. He knew that the trade realised how much it was responsible for maintaining good relations between this country and others, and if there was one country more than another with which they wanted to maintain the closest and most friendly relations it was the United States. (Loud applause.) He would like to fully associate himself with all that their chairman had said, and to extend a hearty welcome to their guests that day. (Applause.)

### FAMOUS-LASKY'S ENDEAVOUR.

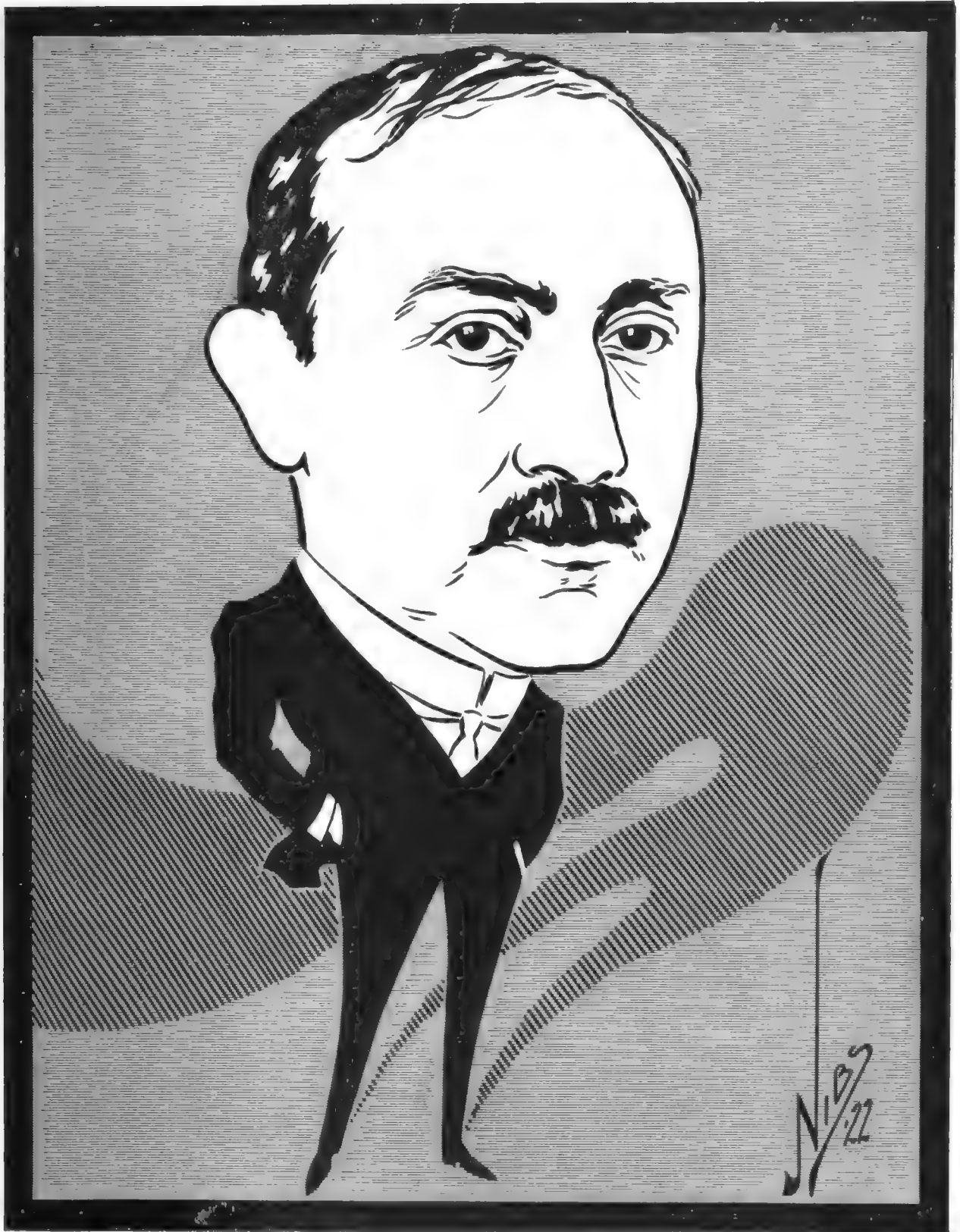
Mr. J. C. Graham, in response, said that Mr. Lasky much regretted he could not avail himself of their kind invitation to be present at that gathering, as his engagements were such that he could not break them. They had his (the speaker's) assurance that Mr. Lasky was with them in spirit. The C.E.A. was a very worthy body, and his experience during the past five years led him to say that the United States would always get every help on this side from the men of the cinematograph trade. (Applause.) If the average American exhibitor had to work under the same conditions and with the same obstacles he would be a failure. His company had endeavoured to produce a generally high standard picture that would be suitable to all tastes. It was not possible to suit everyone, but the effort was there, and the company would endeavour to give them the best pictures possible in the future.

### WILLIAM FOX AS EXHIBITOR.

Mr. William Fox, whose rising to respond to the toast was the signal for a great and spontaneous outburst of enthusiasm,

(Continued on page 12.)

# FILM TRADE PERSONALITIES.—No. 49.



WILLIAM FOX

*Head of the Fox Film Company.*

## RACE FOR THE FIVE THOUSAND GUINEAS—Cont.

made a speech which held everyone as much by its manner as its matter. Mr. Fox has an excellent way of telling a story, and the number of good things which he packed into his twenty minutes' address was sufficient to keep his audience highly entertained from first to last. "It is a great privilege and honour to be here," he said, "but I would sooner be your guest as an exhibitor than as a producer or as a distributor, for I commenced business as an exhibitor as far back as 1904." They would be interested, he knew, when he told them that his first picture was produced by Stuart Blackton, who was there that day. (Applause.) Blackton owned a penny arcade in Brooklyn. He (the speaker) had money to invest, and, learning of the hall, went to inspect it. It was about 20 feet wide and 95 feet long. There were immense crowds gathered outside it. It seemed a goldmine, and he bought it right away. He took charge, and from the Monday morning when he started till he closed the establishment a month later (loud laughter) the only people who paid to go in were those to whom he gave pennies for the purpose. (Laughter.) The hall was closed because Brooklyn was close to Coney Island, and there was little or no business doing during the summer.

### EXIT THE SWORD-SWALLOWER.

Whilst the hall was closed it was reconstructed, and a motion-picture theatre was built over the arcade. They had 146 chairs. (Laughter.) They arranged slot machines all down the centre, and the only way people could get out was to pass those machines. (Laughter.) This was the first motion-picture theatre in Brooklyn. Only 17 years ago it was necessary to engage a fire-eater or a sword-swallower in order to fill those 146 chairs. (Laughter.) Only 20,000 people out of a population of 5,000,000 went to see pictures in those days, and the majority of the pictures were not more than 500 feet in length. Stuart Blackton was one of the pioneers who made those pictures. After the first week at the new theatre they did not want sword-swallowers and fire-eaters to attract the people. They needed the police to keep the people in order. (Laughter.) So well did he do here that he built another theatre, seating 200. Then he had an ambition to build a house seating 1,500. People said "Here is a crazy guy come to town. He has a bank roll. Let us get it away from him." He told his family not to say that daddy was in the picture business. (Laughter.) So successful did the pictures become that the newspapers became afraid that the pictures would prove a big opposition. This was the sort of thing they reported: A pick-pocket was charged with an offence, and when everything had been said that could be said in his favour, he was asked to tell the Court where he had learned to pick pockets. "At the pictures, of course," was the reply. (Loud laughter.)

### EXPLOITATION IN EXCELSIS.

Last year after they had got over their intoxicated spree of war profits and got down to work on peace conditions, he called together the managers of his chain of theatres and told them that "pat luck" would no longer prevail. They must do things differently from what they had done before. So they set to work and replaced all their projectors, pianos and organs, regardless of cost, increased their music, and put on the best films they could obtain. In a word, they went in for exploitation. Cheap films were bad films at any price, and good films were cheap at any price. But they must let the people know that they had something good to offer. The results of the improvements they had introduced into the Fox chain of theatres was that they had made more profits since September 21 till May 22 last than during the most prosperous year of their career. (Applause.) In America they had 20,000,000 to 25,000,000 picture-goers, and they would not stop until every man, woman, and child who could read had become a patron. (Applause.) They were in a great business; they must take it seriously, and it was up to them to see to it that they were

in it when many other great businesses had ceased to exist. (Loud applause.)

### WELSH DEPRESSION.

The chairman then called upon Mr. Victor Davies, the well-known Welsh exhibitor, to say a few words, and in the course of an eloquent speech that gentleman drew a heartbreaking picture of the present condition of the picture theatres in that part of the country. Mr. Davies speaks effectively, and, although his remarks were largely couched in dismal vein, they were illumined by an occasional gleam of humour which sent his audience into roars of laughter. His most appreciated sally described a meeting with a well-known Welsh exhibitor in the Kinema Exchange at Cardiff last week. His friend was looking very glum. He (the speaker) asked him what was the matter, and he told him he had just made his will. "He handed me," said Mr. Davies, "a sheet of paper on which the following words were written: 'I have nothing. I owe a great deal. The rest I leave to the renters.'" (Loud laughter.) Another of his remarks that was highly relished was to the effect that many of them in Wales were ready to close down. The only thing that stopped them doing so was that they were waiting for their opposition to close first. (Laughter.)

### THE RACE FOR THE GUINEAS.

Mr. Tom E. Davies said he wished he could learn that the Entertainment Tax had been abolished once and for all, for he believed that the tax was one of the great causes of their present depression. He felt so strongly the need for a big effort on the part of the trade to get the tax removed that he was pleased on behalf of the Western Import Company to offer a donation of 250 guineas to the funds of the Kinema Tax Abolition Committee. (Loud applause.)

This announcement was received with tremendous enthusiasm. It had barely subsided when Mr. Fox made known that he, too, was prepared to give a donation on behalf of his company of 1,000 guineas. Thereafter it was a matter of keen competition between the representatives of the various renting firms present, the representatives of the various American firms in this country, and prominent exhibitors to subscribe to the fund. Mr. Graham announced a donation of 250 guineas on behalf of the Famous-Lasky Company; Mr. A. George Smith, of Goldwyn's, 250 guineas; Colonel Bromhead (Gaumont), 250 guineas; First National, 250 guineas; Mr. Guy Newall (George Clark Productions), 500 guineas; Sir William Jury, through Mr. Squier, 200 guineas, making a total donation of 400 guineas in all by this gentleman.

### MR. FOX'S GENEROSITY.

Mr. Fox then announced that for every £1 subscribed by exhibitors he would subscribe an additional sum of equal amount. This resulted in a further 1,000 guineas being quickly subscribed, among those contributing being Mr. Bernstein 50 guineas, Mr. Ralph Davis 100 guineas, Mr. E. E. Lyons 50 guineas, Mr. Grant (Consolidated) 50 guineas, Mr. Armstrong (Renters, Ltd.) 50 guineas. Other subscriptions included 100 guineas from Mr. Norman-Wright (the FILM RENTER AND MOVING PICTURE NEWS), Mr. Victor Sheridan 100 guineas, Mr. Clavering (F.B.O.) 100 guineas, Mr. Thomson 10 guineas, Palladium (Wood Green) 10 guineas, Mr. Wilcox (Astra Films) 100 guineas, Mr. Sam Harris 100 guineas, Mr. T. France 10 guineas, Mr. Abrahams 10 guineas, Mrs. Purcell 10 guineas, Mr. Braiding 10 guineas, Mr. Brent 10 guineas, Mr. Harold 20 guineas, West Kensington Kinema 10 guineas, Mr. Percy 30 guineas, Mr. Ovinson 10 guineas, Mr. H. E. Atwell 10 guineas, Mr. Crawford 10 guineas, and an anonymous contribution of 10 guineas.

The Chairman announced amidst a storm of enthusiastic applause that the list of subscriptions amounted to close upon 5,000 guineas. Further cheers for Mr. William Fox and other American visitors terminated the proceedings.

# FINELY ACTED FILM OF 'FRISCO IN THE FIFTIES.

**Some Excellent Character Studies in Play  
with plenty of dramatic situations.**

"The Gray Dawn" gives a picture of San Francisco following Gold-rush days. It possesses melodrama of a good type and a love interest which will strongly appeal.

IT is difficult to understand why the term melodrama has come to connote a kind of inferiority of dramatic structure, a suggestion that extravagance or exaggeration has been introduced to provide a way of carrying a story to its conclusion. That, of course, is not necessarily so, and an instance of the use of melodrama in its good form is provided in "The Gray Dawn," which Wardour Films exhibited to the trade in London last week.

## 'FRISCO IN THE FIFTIES.

The story, which has appeared in novel form and as a *Saturday Evening Post* serial, deals with San Francisco life just after the gold rush period of round about 1856, when the city government was in the hands of lawless elements, against whom a group of Vigilantes endeavoured to preserve, by the occasional use of force, something like decent government. A large cast of exceptional talent provides faithful interpretation of the story.

## CLAIRE ADAMS AS NAN.

Nan Bennett (Claire Adams) is the most prominent character. She is the daughter of a well-to-do family and has as suitors for her hand Ben Sansome (Robert McKim), one of the supporters of the crooked section, and Milton Keith (Carl Gantvoort), the District Attorney, who is fighting against the crooks. Her part is taken with spirit and sincerity; guile and sorrow; distress and determination finding adequate expression in her acting.

## BRIBERY AND VIOLENCE.

The picture begins with the shooting of City-Marshal Richardson by Charles Cora, and his acquittal by a bribed jury. This the editor of the local paper condemns and calls for the Vigilantes to see justice done, and good government triumphant. Nan's brother, Calhoun Bennett, having taken enough liquor to make him reckless, declares his intention of shooting King, the editor, and proceeds to the editorial office. Sansome sends Casey to follow Bennett. A shot is fired and the editor falls dead, Bennett being arrested. Then the Vigilantes take action and Cora and Cal Bennett are taken to be tried before the Vigilantes' tribunal.

## THE CROOKS CAPTURED.

Meanwhile Milton Keith has suspected that Casey is the murderer, and takes steps to get a confession from him. Chinamen seize him, and by the ordeal of water-dropping upon his forehead he is at length forced to confess his part. Young

Bennett is being led to the scaffold, when Casey is dragged along, just in time to save him and to take his place upon the scaffold as the murderer of the editor.

Seeing all going against him, and implicated by Casey's confession, Ben Sansome resolves on flight, and sends a message to Nan Bennett asking her to meet him by the waterside, with the idea of kidnapping her and taking her to Mexico. She, believing Sansome has saved her brother, goes, but Sansome's plan of abducting her is frustrated by the arrival of Milton Keith, and Sansome's arrest.

## ANOTHER FINE STUDY.

Claire Adams's acting has already been referred to, but it remains to speak of other prominent characters. That of Calhoun Bennett is taken by George Hackathorne (who is, by the way, the Gavin Dishart of "The Little Minister," also reviewed in this issue). His acting as the youth loyal to his party leaders, affectionate towards mother and sister, quiet and nervous during trial, at first resolute, and afterwards shrinking and terror-stricken as he is led to the scaffold, is a fine study.

## THE REAL REPORTER.

An inferior part, but one calling for clever acting, is that of Krabbr, the reporter, taken by Snitz Edwards. Short of stature, generally mean in appearance and not of a striking presence, he makes the most of these shortcomings to strengthen his part, but always without caricature. Whether exhibiting terror at being caught abstracting documents, or writhing in the burning hut, gloating over the torture of Casey, or faltering and nervous in the presence of Cal Bennett's mother and sister, he is always a finished character actor, and contrasts to advantage with the swell newspaper reporters sometimes seen upon the scene.

It is these three in particular who make this picture so attractive, and are outstanding among other characters all acting well. It would be unfair, however, not to include Robert McKim, as Ben Sansome. His part was not so attractive as some of the others, but he did well, as did Stanton Heck, as Casey, especially in the weird torture scene.

"The Gray Dawn" is a picture that should secure a good booking. It has elements which should make for success, dramatic situations with tense moments, and a love story having a happy ending amid European scenes. That of Keith and Nan upon a Venetian gondola at night, with the lamps of passing gondolas moving slowly by, is a scene of great charm,

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

### Sports Association Items—Associated First National's Latest—"Boomerang Bill"—Blackpool's Holiday Program—Fire at Morecambe.

THE Sub-Committee appointed to make inquiries and report as to a suitable venue for the annual trade picnic have not been long in submitting their recommendations, and, acting on these, the Association has decided to visit Rudyard Lake on Sunday, June 25. Tickets for the outing are 15s., and cover the cost of the drive and all meals.

On Wednesday, June 14, the first round in the Vivid Cup Cricket Competition will take place, when the Association team will play the Broadhead Circuit on the latter's ground.

Another bowling handicap has been organised for Friday, June 16, at the Farmers' Arms, Northenden, for which entries close on Thursday, June 15.

The next General Committee meeting will be held on Friday, June 16, at 1 p.m.

#### "John Chilcote, M.P."

Associated First National's latest offering, "John Chilcote, M.P.," was presented on Tuesday last to a representative gathering of Lancashire exhibitors. Guy Bates Post, the famous American actor, who has played the dual rôles of John Chilcote and John Loder in the stage version for six consecutive years, repeats his wonderful success in the screen version. The production is remarkable for its wonderful acting, and the story is one of the most unusual yet gripping kind that has ever been projected on the screen. The double exposure photography is exceedingly clever and, on the whole, the film is one that will win favour wherever it is shown.

#### "Boomerang Bill."

When the final close-up of the film, "Boomerang Bill," appeared at the trade show of Famous-Lasky's most recent acquisition at the Kinema Exchange on Tuesday it was the signal for an outburst of deserved applause from the exhibitors who had witnessed its screening. Lionel Barrymore makes a great hit in this intensely dramatic and human story, and the film will make a lasting and favourable impression on any audience. A most exciting incident in the story is a fight on a ballroom balcony between Bill and an Italian, culminating in the son of Italy being picked up and thrown over the balcony on to the floor below. The ultimate escape of the victor from the building, after extinguishing the lights, by a daring climb down the balcony pillars, provides an abundance of thrills to hold an audience spellbound, and in the more peaceful episodes of the story Lionel Barrymore makes the most of the situation by his powerful acting. "Boomerang Bill" is a real good picture, and should do well at the box-office.

#### Milloy Returns from Town.

Mr. E. Grattan-Milloy has returned from London and, I understand, has completed negotiations for the control of a number of fine feature films for this territory. He is now busily engaged in arranging trade shows for his latest acquisitions, and in next week's issue of the FILM RENTER AND MOVING PICTURE NEWS full details of his latest captures will appear.

#### Blackpool's Holiday Program.

Mr. Tom Smethurst, the energetic and popular manager of the Palace Picture Pavilion, Blackpool, is to be congratulated on his astuteness in staging that topical feature, "Cocaine," as a Whitsuntide attraction. The long spell of glorious weather and its continuance throughout the holidays has had a depressing effect upon the box-office receipts at the Blackpool kinemas, but I hear that "Cocaine" proved an irresistible lure, and the Palace Pavilion was very well patronised at every performance, which only goes to prove that good pictures still draw the crowds in spite of the thermometer registering about 80 in the shade.

The "Queen of Sheba" was the super-attraction at the Winter Gardens Pavilion, and the attendances, I hear, have been quite satisfactory.

#### Fire at Morecambe Kinema.

Five hundred pounds worth of damage was done by a fire at the Whitehall Picture Palace Morecambe, on Monday evening. The film caught fire while the light was being set in the machine. The operator immediately closed the shutters, so that the flames could not be seen by the audience, who left without panic. The staff kept the blaze in check with extinguishers and a hose pipe until the arrival of the fire brigade, who quickly dealt with the outbreak.

#### Capitol Productions.

We are given to understand that Capitol Productions are showing their film, "The Cocaine Smugglers," during the week commencing June 19, both in Manchester and Liverpool, and that the film will be ready for release immediately. We are assured that the picture is an exceptionally strong one, and specially adapted for Lancashire audiences.

#### New Arrow Production.

The Dispatch Film Service announce that Arrow Films have now completed "Sheriff of Hope Eternal," a stirring, romantic Western drama, featuring the well-known and popular star, Jack Hoxie; and "Another Man's Boots," in which Francis Ford plays lead. Mr. Harry Maxwell expects to fix up the Manchester and Liverpool Trade Shows within the next few days, and will insert the usual announcement in the next issue of this journal.

#### Butcher's Activities.

Mr. David Carr, of Progress Film Service, is anticipating a big demand for Butcher's latest production, "When Greek Meets Greek," which will be screened to the trade in Manchester on Thursday, June 15, at the Gaiety. The Liverpool Trade Show is to be at the Palais de Luxe on Wednesday, June 14th. The popular favourites, Violet Hopson and Stewart Rome, are the stars in this Walter West production, and as many of the scenes were shot in the works of a big Manchester engineering firm the film will have an added interest for Lancashire kinema patrons.

# NORTHERN SHOWMEN IN CONFERENCE.

## Liverpool C.E.A. Members discuss subject of Theatre Lighting—Queues—The Cost of Films—and Arrangements in Case of Operators' Strike.

**M**ANY topics, both of interest and importance, were down for consideration on the agenda presented to the monthly meeting of the North-Western Branch of the C.E.A., held in Liverpool on Friday. In the absence of the chairman (Mr. J. H. Dovener) Mr. R. Duncan French presided.

The Secretary further informed the meeting that fifty new members of the North-Western Branch had been enrolled at the last meeting.

Mr. Fox, at the invitation of the chairman, regarding an inquiry on behalf of the proprietors of the Castle Picture House, Northwich, *re* film bookings, explained that the inquiry had reference to a desire to obtaining some reduction of the cost of film bookings, not only having regard to the slump that had existed during the last three or four months, but, in addition to that, the cost of films were practically one hundred per cent. more now than twelve months ago.

### Lighting of Kinemas.

The Secretary informed the meeting that the following letter from the Surveyor to the Justices had been received by him regarding the lighting of kinemas. He might add that the communication referred exclusively to kinemas in Liverpool: "On my visits to the various kinemas in the city from time to time I have noticed that in a number of them during the exhibition of pictures the lights are lowered to such a degree that it makes it very difficult for anybody to move about the buildings with comfort, and, in some cases, safety. I shall be glad if you will bring the matter before your Association, as no doubt they can help me considerably in getting the various managers to pay more attention to this point. I have repeatedly spoken to a number of managers, and pointed out that in my opinion the lighting of the halls could be such as to give ample light for supervision by the management, and for the comfort of the public moving in and out of the building, and at the same time not have any deteriorating effect upon the pictures shown. I shall be very pleased to have the views and co-operation of your Association in this matter."

To that letter he (the secretary) had replied asking if Mr. Jenkins could supply him with the name of the halls referred to, as he thought it would help him in the matter to possess such information, and he had received the following reply: "At the present time I do not wish to refer to any particular hall, but I should like it to be thoroughly appreciated by the managers of all halls that it is not necessary to have an intense darkness to have a good picture result, as is proved by a large number of proprietors."

### A Question of Queues.

A letter had been received from the Clerk to the St. Helens Justices with regard to the question of queues, and in connection therewith Mr. Benson said some were inclined to pass this question over as a small matter, but he thought it was very important, inasmuch as it was sought in St. Helens to abolish queues, and that instead every seat in the kinemas should be booked beforehand. In the case of fivepenny seats it was impossible, but the authorities had been very hot on it. However, the gentleman who championed the cause of the kinemas

in the matter spoke for about an hour to the people concerned, and at the end of that time he had them so tied up in their own knots that they turned round and said "You have not brought us any suggestions." It appeared that the authorities wanted the kinema people to bring them suggestions as to how they could abolish queues. However, it was all settled now. The Chairman: And you can have your queues now? Mr. Benson: Yes.

### Charitable Collections.

The Chairman (Mr. Dovener) had set down for consideration the following resolution in reference to charitable collections and slides (other than advertising slides), and the loan of halls for sectarian purposes:

"That no such request should be allowed by individual proprietors until the same has been brought before and sanctioned by the monthly meeting of this branch, due notice to appear on the agenda calling the meeting, at which the application will be put forward."

The resolution was put to the meeting and carried with one dissentient.

### The Summer Conference.

Regarding the summer conference of the C.E.A., which is being held this year in Liverpool and district on June 27, 28, and 29, Mr. Worswick said he would like to have the co-operation of every individual present with a view to making the event an unqualified success. There had already been a lot of money expended in connection with the Conference, and the secretary and all concerned had done their utmost to try and make it of an entertaining character. Throughout the whole three days nothing would be lacking to make the proceedings enjoyable. The total cost of participation in all the functions arranged in connection with the Conference was £2 18s. 6d.

The Secretary added that Lord Leverhulme had promised to attend the banquet, and it was also expected that Lord Beaverbrook and Sir Alexander Jeans would be present. The meeting next considered the report of the sub-committee appointed to deal with the question of the wages and hours of operators and assistants engaged in picturedromes, and, after considerable discussion, it was agreed to accept the conditions as set forth in the report, and also that a copy of the conditions be forwarded to each member of the Association and also to the secretary of the E.T.U.

### In Case of an Operators' Strike.

A member inquired what was the feeling of the meeting with regard to giving provisional notices to the rest of the staff in the event of the operators coming out on strike.—Mr. Perry said he thought it had been done in a good many cases. He had heard that a good many staffs were on a provisional week's notice.—The Secretary: Yes, I know several of them that are.—Mr. Worswick: But if you do not carry on you are not liable to pay them; it is not your fault that you are not carrying on.—The Chairman said he thought this was a matter that could be left to the individual management concerned to settle.—Councillor Haigh pointed out that some members were giving provisional notices to their staff to leave and he desired to know if that was going to be regarded as a general rule. If the

(Continued on next page).

# THE EYE STRAIN "FAD."

## Leeds Exhibitors and the New Order at Birmingham.

### "SERIOUS THING FOR THE TRADE."

AT the June meeting of the Leeds Branch of the C.E.A., at the Kinema Exchange, last week, Mr. J. Mackenzie called the attention of exhibitors to what has happened recently in Birmingham regarding eye-strain. He pointed out that in Birmingham the authorities had adopted practically the whole of the recommendations of the Eye-Strain Committee, and this had meant eliminating practically the whole of the front seats in the kinema theatres. When Birmingham exhibitors received their usual notices they were informed that their licences would only be renewed on the condition that these new regulations regarding precautions against eye-strain were inserted.

The Chairman said that this subject had been on the carpet for nine months. All the troubles in the kinema world seemed to originate in Birmingham. But the danger from their point of view was that what Birmingham thought to-day other places might think to-morrow. The General Council of the C.E.A. had set up an Eye-Strain Committee in London. They reported to Birmingham, and they fully expected that exhibitors there would follow their lead and oppose the placing of these restrictions upon the licences.

One exhibitor in Birmingham in a large way of business definitely refused to accept the licence with those conditions on it, but all the other Birmingham exhibitors agreed to accept. The man who stood out fought the authorities in the courts, and the case was adjourned. Norman Hart reported on this case to the General Council, and expressed the opinion that there

was every hope of winning the case against the Licensing Justices, and then before the case was called on again the exhibitor decided he would fight them no longer, but would comply with the regulations.

#### A Weakness in the C.E.A.

The case served to illustrate what was undoubtedly a weakness in the C.E.A. There was no denying the fact that this matter, which had come to a head in Birmingham, was likely to be a very serious thing for the kinema trade. Because Mary Jane's eyes were said to suffer from sitting in a front seat, they must take away the front seats, and presumably if Matilda's eyes suffered in the back seats, then they must do away with them also. The fact was that the great majority of them also never imagined they had any trouble at all to their eyes in any seats. It had not been proved that people suffered from eye-strains from attending kinema theatres. The whole thing was just a fad, but, unfortunately, the Justices were strong enough to impose such regulations on the licence, and when they did it was up to the trade to fight them. He was sorry that Birmingham had agreed to accept the decision of the Licensing Justices. He could assure them that the General Council were fully alive to the situation, and were quite willing to fight such cases wherever and whenever they occurred. The Eye-Strain Committee of the General Council had been re-elected as a permanent body to deal with such matters.

(Continued from previous page.)

members of the staff were on a provisional notice for a week, and the management kept them on from day to day.—Mr. Brimelow: No, from week to week.—Councillor Haigh: I should like an expression of opinion from the meeting as to whether we ought to do it or not.—The Chairman: As far as I am concerned if I had any say I should either do that, or carry on.—Councillor Haigh: But supposing you cannot carry on?—Mr. Worswick: Are not you playing into the hands of the E.T.U. and showing that you are afraid of them by putting up a provisional notice?—Mr. Perry: No, I do not think so. I think you are showing that you are prepared for them.

The matter then dropped.

#### Insurance of Kinema Employees.

With regard to the insurance of kinema employees, Mr. Brown stated that an interesting point arose as to the distinction between an attendant and an orchestral player. What, he asked, was "subsidiary employment"? If in a kinema they employed in the orchestra a teacher of music, whose income was considerably more than he or she received for service at the picturedrome, was such a person insurable?

Mr. Worswick replied that such persons were not insurable under the provisions of the National Health Insurance Act if his or her total income was £250 per annum, but he would say that such a person was insurable with regard to the A.M.U.

#### Advance Bookings.

Mr. Hunter raised a question as to the legal point of view in the matter of advance bookings. He understood that when they

issued a ticket for an advance booking that ticket must also have the Entertainment Tax stamp upon it.

Mr. Brimelow said the Tax people stated that the Entertainment Tax stamp must be put on the ticket at the time of sale.

The Chairman: You have the money; you put the Entertainment Tax stamp on the ticket, and you are finished with it.

## THE START FOR THE DERBY.



The above picture, taken for the Topical Budget, shows the start for the 1922 Derby.



# SOUTH WALES BRANCH OF THE C.E.A.

## Work of the Entertainment Tax Committee Commended— The K.R.S. and Marking of Films—Damage to bill matter on the hoardings.

THE monthly meeting of the South Wales and Monmouthshire C.E.A., held at the Kinema Exchange, Cardiff, on Friday, was not very well attended. Mr. David Hughes (Tonypany) presided. A letter was received from the Entertainment Tax Committee in London, enclosing a list of amounts outstanding from members in South Wales in connection with the levy. It was pointed out in the letter that the Committee had incurred considerable expense, and it was a matter of urgency that the sums outstanding should be sent in at once. The Chairman remarked that whilst at the moment they had not achieved all that they had set out for, there was no doubt that the Committee had done a lot of good, and their work was bound to bear fruit sooner or later, for they had created an impression among the members of the House of Commons. It was safe to say that the Committee were doing all they possibly could, and that they were still in active negotiation.

On the motion of Mr. Richard Dooner it was decided to reply assuring the Committee that they would do all they could to get the amounts collected, and expressing appreciation of the untiring zeal which the Committee had shown in the campaign.

### K.R.S. and Marking of Films.

The Secretary read a letter from the K.R.S. in which it was stated that the members of the K.R.S. wished to impress upon the branch that they did not in any way wish to stifle criticism, but they could not possibly allow the marking of films. If viewers undertook to stop marking they would have no objection to their reviewing films.

### Damage to Bill Matter on Hoardings.

There has been a great deal of destruction of bills on hoardings, especially in the mining valleys, of late, and Mr. James Tilney brought the matter to the notice of the branch, asking whether it was possible for the C.E.A. to issue a warning notice that if the practice is persisted in they would have to prosecute offenders.

Mr. F. Pellew (Ferndale) said that his experience was that most of this kind of thing was done by juveniles, and such warning notice would be of little use.

Mr. R. Dooner thought the best way would be for any exhibitor who had such an experience to put up a notice himself and see what effect it had.

The matter then dropped.

# THE GREATEST ADVENTURE STORY EVER WRITTEN.

Universal Serial "Robinson Crusoe" to be released  
by European Motion Picture Company  
in the Autumn.



MR. HARRY MYERS

IN

"ADVENTURES OF ROBINSON CRUSOE." "Robinson Crusoe" is

ONE of the first releases of the European Picture Co., Ltd., will be "The Adventures of Robinson Crusoe," a unique eighteen episode Universal serial, featuring Harry Myers, a star of "A Connecticut Yankee" and many other films. According to the announcement by Mr. Edwin J. Smith, managing director, "The Adventures of Robinson Crusoe" will be trade shown very shortly, and is scheduled for release in the autumn.

Unusual interest attaches to the release of this particular film, for it is said to be an absolutely new and welcome departure from the common "blood and thunder" type of serial. Its sponsors claim that

it is censor-proof, and that it contains a world of clean romance, big adventure and wholesome thrills, as well as a lions share of action, mystery, suspense, drama and every other element that serves to form real screen entertainment.

### The Spirit of the Tale.

While numerous liberties naturally have been taken in the film dramatisation of De Foe's universally loved story, it is said that Director Robert Hill has caught the spirit of the tale in all its glamour of adventure and thrills, and transferred it to the screen in such a manner as to attract and hold every one who ever read or heard about Robinson Crusoe. Harry Myers is supported by a list of players that includes Gertrude Olmstead, Emmett King, Percy Pembroke, Aaron Edwards, Josef Swickard, Gertrude Claire, Jack Woods, T. C. Jacks, John Wallace, Noble Johnson, Charles McHugh, Gloria Davenport and Margaret Livingston.

### "A PRINCE OF LOVERS."

The British Screencraft production, "A Prince of Lovers: The Romance of Lord Byron," will be shown as No. 3 on the British National Program at the New Gallery Kinema on Thursday, June 22 at 11 a.m.

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# WHAT LONDON RE

## The Week's Trade

### "Crushing the Drug Traffic."

**I**n our reference to this bright and attractive subject in last week's issue we unfortunately gave it its original title—"Traffic in Drugs." It has since been altered by British Exhibitors Films, Ltd., to "Crushing the Drug Traffic," and dealing, as it does, in a most effective way with the evils of cocaine, a subject of great topical interest at the moment, this strong two-reeler should prove a highly attractive proposition to exhibitors, more particularly as it has been passed by the Censor.

### The Fox-Criqui Fight.

The film of the Fox-Criqui boxing match, seen in London at Gaumont's trade show, has infinitely more boxing in it, and that of good style, than has been seen in recent contests of greater popularity in the public eye. Except for brief scenes of the contestants in training, the whole of the picture is given up to the actual fighting, which shows Fox aggressive throughout most of the fight. One or two scenes with a nearer view show very clearly the actions of the two men. Towards the close the fatigue of the men and the resultant holding is seen, and the end comes with great suddenness.

### A Popular March.

Patrons of the New Scala Theatre have been greatly attracted during the run of D. W. Griffith's "Orphans of the Storm" by a march used as an oft-recurring theme during the showing of the picture. This is the "Chevalier March," by W. F. Peters, and so thoroughly has it caught the public fancy that the New Scala management, in response to hundreds of requests, has arranged for its publication by Chappell and Co., Ltd. It is obtainable at the New Scala and at all music shops at the price of two shillings net.



Scene from "Fox Farm," the picture Guy Newall is now producing from the novel by Watwick Deeping. In it Ivy Duke is playing the part of Ann Wetherell, the daughter of a poacher, and the "mother" of her widowed father's numerous family.

### "A Bachelor's Baby."

The second film to be trade shown under the banner of the British National Film Program is a Granger-Davidson production entitled "A Bachelor's Baby," starring Tom Reynolds, which Arthur Rooke has produced from Rolf Bennett's well-known novel. The trade show will be held at the New Gallery Kinema, Regent Street, on June 15, at 11-15 a.m.

### Peggy Hyland for Tripoli.

By the time these lines are in print Peggy Hyland will have left London for Tripoli. She has been engaged by a British company to play the star rôle in a big drama of the East, many of the scenes in which are to be filmed in the desert. This fulfilment of an old contract will make a break in Miss Hyland's production of the series of two-reel comedies for the Premier Film Agency. The first of these was privately shown to the Press last week. Miss Hyland will commence work on the second when she returns from Tripoli in about three weeks' time.

### News from Fox.

A screen version of "The Men of Zanzibar," one of the most popular stories by Richard Harding Davis, is nearing completion at the Fox Hollywood studios. William Russell enacts the star rôle, and the charming actress, Ruth Renick, appears as leading lady. One of the features of this picture is said to be a big game hunt.

Some idea can be gathered of the magnitude of the Fox Special, "A Fool There Was"—adapted from the stage play inspired by Kipling's famous poem, "The Vampire"—by the fact that one of the scenes depicts the Grand Canal of Venice. The cost of reproducing this single scene was more than is usually expended on an ordinary feature production, but William Fox is fully satisfied with the result.

Another important picture, starring the great dramatic actor, Dustin Farnum, has just been completed by Fox entitled "Strange Idols." It is from an original story by Jules Furthman, and was filmed under the direction of Bernard Durning. Further details will be announced later.

Tom Mix, the popular star, will shortly be seen in a new Fox feature which at present bears the title, "High Stakes."

### The Derby.

Gaumont's have secured a very good length of film with which to portray the events of Derby Day, 1922. It begins with road scenes of the usual kind, and of gipsies at their domestic duties, proceeding to the arrival of the King and Queen, views of the crowd, and thence to the race itself. The paddock and the parade follow, and then the start and the race proper. Part of the film is taken from the Tattenham Corner station of the South-Eastern and Chatham Railway, and shows the horses careering at great speed. The film finishes with the picture of Steve Donoghue riding his horse towards the enclosure.

### A New Ince Production.

For some considerable time we have heard very little of that master of spectacular film production, Thomas H. Ince. There-

# RENTERS ARE DOING

## Activities at a Glance.



fore, the intimation which has just been made by the London office of Pathé Frères, that they have received from him a stupendous picture entitled "Hail The Woman," is of special interest. It is an epic of the screen which demonstrates how, through varied ages, Angel Woman has always been enslaved and suppressed by Tyrant Man. The major part is a domestic drama of modern life which, though not denying that the position of woman has vastly improved in the big cities, offers a bitter and scathing indictment of the drudgery and humiliation which, it is alleged, man inflicts upon her in rural communities generally. In its condemnation of this aspect of village life the film is likely to arouse fierce controversy. The cast is headed by Theodore Roberts and Florence Vidor.

### "A Daughter of the Law."

Exhibitors are reminded that on Monday next (June 8) at 10 a.m. and 3 p.m. Film Booking Offices will hold a trade show of Carmel Myers' latest Universal production "A Daughter of the Law," at their private theatre, 22, Soho Square. For the benefit of those unable to attend on that day a further screening will take place on the following day, Tuesday, at 10 a.m. and 1-30 p.m. The film is said to be of unusual interest and one capable of considerable exploitation.

### The Slow-down Kiss.

With reference to the paragraph which appeared in the last issue of THE FILM RENTER on the subject of the "Slowed-down Kiss," Messrs. Pathé Frères ask us to state that the film in question appears in the Pathé Pictorial, and *not* in the Gazette as stated.

### Exploiting "The Nut."

For the purpose of exploiting "The Nut," the film in which Douglas Fairbanks revealed his talents in many new ways, the Allied Artists Corporation have issued a Service Book which should be of great value to exhibitors. Suggestions for the use of the Press, reproductions of blocks, lobby display cards and posters are in great variety, while the musical synopsis is full of bright items.

### New Producing Company.

Adelqui Millar Productions, a new British concern, whose aim will be to produce international films, have commenced work on a sketch of Bohemian life in Chelsea, entitled "Pages of Life." Mr. Millar and Miss Evelyn Brent will fill the leading rôles.

### Three Goldwyn Trade Shows next week.

Goldwyn, Ltd., announce three important trade shows for next week. The first is "Darlin'!" which will be presented at the Shaftesbury Pavilion on June 13 at 11 a.m. The story, which has an Irish setting, is by Rupert Hughes, and is considered by Goldwyn to be another triumph for this versatile author. The second picture is "Grand Larceny," which will be trade shown at the Shaftesbury Pavilion on Wednesday (June 14) at 11 a.m. This is described as a powerful melodrama

adapted from the story by Albert Payson Terhune, and the powerful cast includes Claire Windsor, Elliott Dexter, and Richard Tucker. The third picture is a Benjamin D. Hampton production, "When Romance Rides," adapted from the novel, "Wildfire," by Zane Grey. The principal rôle is enacted by Claire Adams, and an interesting member of the cast is Tod Sloan, who, twenty years ago, was the most famous jockey in the world. This picture, which will be distributed in the U.K. by Goldwyn, will be trade shown at the Shaftesbury Pavilion on Wednesday (June 15) at 11 a.m.

### "Ten Nights in a Bar Room."

"Ten Nights in a Bar Room," the new Pearl Films picture, is a simple story of common folks in a little old country town, telling in a simple way the story of father and mother love, with a sweet romance that is devoid of all triangle and sex problem situations. The very title, "Ten Nights in a Bar Room," stirs up memories of tears and laughter. It was the appeal to the emotion that caused our fathers and mothers, grandfathers and grandmothers, perhaps to the number of millions, to read and go to see it, and now that the great story has been filmed they will go once more and take their children and grandchildren. John Lowell plays the part of Joe Morgan, the village drunkard, and the child rôle is played by Baby Ivy Ward.

### W. S. Hart in "Travelin' On."

To be trade shown by Famous-Lasky on Tuesday next (June 13) at the New Gallery Kinema, "Travelin' On" is a W. S. Hart-Paramount production, of which the famous Western actor is author as well as star. The story concerns a man who, beyond himself, trusted nothing that walked on less than four feet, and who, when the significance of the highest of all powers came to him, could understand it only through the love of a good woman. Ethel Grey Terry appears as that woman. The production was adapted and directed by Lambert Hillyer.



SCENE FROM "TRAVELIN' ON."

# GAUMONT'S GREAT FRENCH SERIAL.

**"Parisette," a Louis Feuillade Production which will be Trade Shown at the end of June.**

**"PARISETTE,"** the name of a dancer at the *Danse de l'Opera* in Paris, is the title of the latest serial written and produced by Louis Feuillade for Gaumont. The novelty of Feuillade's work is already well-known through the success of "*Barabbas*," and his other serials. It is a novelty appreciated by the public, the novelty of a really good story, with plenty of humour and pathos, artistically presented against picturesque backgrounds. It is a fact that Feuillade's bold experiment of substituting story for stunts, commenced with "*Judex*," has been so remarkably successful.

### A Great Producer.

Feuillade has probably produced more films than any other man in the world. Formerly a journalist and author, he joined the Gaumont Company in Paris in 1906—16 years ago, at the very dawn of the modern film entertainment. He commenced by making comic films, but very soon turned his attention to the dramatic feature, developing it along lines which were afterwards copied in America. It will come as a surprise to many people to discover that film art owes at least as much, and perhaps more, to Louis Feuillade as it does to D. W. Griffith, or any of the other much publicised American pioneer producers. It was he who first introduced thrilling animal dramas, and the famous Gaumont series of beautifully coloured comedies and dramas; he who produced the "*Fantomas*" series.

### Feuillade's Methods.

Except on rare occasions, Feuillade has always written his own scenarios, and his ability as an author is well recognised in France, where in 1917 he was elected the first President of the newly-formed Society of French Authors. He has a wonderful imagination, and takes great care in choosing a subject, but once having decided upon it he gets right to work on the realisation. An artist in the full sense of the word, he produces as his inspiration guides him—the "script" for him is nothing more than the bare outlines of a plot to be filled in as he goes along. It is a method he has consistently pursued since the very beginning—which disposes of a general belief that this is a method of production peculiar to Griffith.

### "Raising the Roof."

"Parisette," his newest serial, has been produced along the same successful lines, and we are told that it bears ample evidence of inspiration both in story and settings. He makes a point of gathering his players together before commencement of production to give them as much of the story as he knows himself at that point. Once "on the floor," he is deliberately painstaking. He will rehearse a scene twenty times, or more if necessary, to get the effect he wants. He is a tornado of temperament during these rehearsals; he will "raise the roof" to get the desired result, but once he has got it, he showers his sincere appreciations on all and sundry who have contributed to his success.

The production of "*Parisette*" was commenced in Portugal, whither Feuillade took his company, including Sandra Milowanoff, Ed. Mathe, and the late Gaston Michel, in order to get some delightful Portuguese "exteriors" on which he had set his heart. On arrival at Lisbon the party were met at the railway station by a crowd of over 5,000 people, all anxious to get close to the artistes who had entertained them in "*Barabbas*" (a phenomenal success in Portugal). In the

evening a gala night was organised in their honour at the Lisbon Olympia.

### Taking the Veil.

The next day Feuillade commenced work, and everything was going beautifully when (as previously reported) Michel suddenly contracted pneumonia and died within a few days. His death necessitated a return to Paris to find a new player to take his place and the retaking of all the scenes in which he had appeared. The outstanding feature of these Portuguese scenes are the pictures taken in the *Abbaye de Belem*, a marvel of beautiful architecture. This scenic feature is introductory to certain other scenes which are absolutely unique in the annals of film production—and incidentally they furnish proofs of Feuillade's inspiration. These scenes are an authoritative representation of the Carmelite ceremony of taking the veil—a ceremony which very few people in the world have ever witnessed.

### A Big Success in Paris.

From the dimness of the convent to the light of the theatre, the film passes on to ballet scenes actually filmed in the foyer of the *Danse de l'Opera*—a unique privilege granted for the first time by M. Jacques Rouche, the Director of the French National Academy of Music, to Louis Feuillade, purely on account of the latter's reputation as an artist. "*Parisette*," we are told, has found instantaneous success in France, and Englishmen who have seen it in Paris predict that it will prove equally palatable to British tastes. The first episodes will be shown in London at the end of June.

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# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

**A New Kinema—Some Hustle!—Liverpool Man's film success—Fox Films to the fore—  
Kinema Sports Association—A Challenge.**

**I** SEE that Mr. James Harland, of 45, Rose Mount, Oxtun, intends making application to the Birkenhead licensing justices on Wednesday next for a kinema licence in respect of a picturedrome, which it is proposed to erect on land in Church Road, and running backwards along Harland Road, in the thickly-populated Tranmere district of the Borough.

## Some Hustle!

Some hustle! I refer to the fact that in less than six hours after the winner of this year's Derby had turned up in Captain Cuttle patrons of the Prince of Wales Picture House in Clayton Square were enabled to lounge in the comfortable armchairs which form the seating accommodation in this well-appointed establishment, and witness the race just as though they had actually been present on the course. Thanks for this commendable achievement are due to the Cinematograph Theatres, Ltd. Ideal climatic conditions favoured the scheme, and the airman entrusted with the conveyance of the film to Liverpool accomplished an excellent flight. A parachute with the film attached was dropped into a field outside the city, and the picture was then rushed by motor to its destination in the heart of the town, with the result that at exactly a quarter past nine it was projected on the screen.

## Two Gaumont Shows.

The Gaumont Co. had two trade shows last week, one at the Scala in the forenoon, and the other in their own theatre in the afternoon, of the first of the 1922 "Swedish Biograph" productions. The title of this particular work is "Guarded Lips," which has been produced by Mauritz Stiller. It features that screen favourite, Jenny Hasselquist, who is assisted by a cast of capable artistes.

## Griffin in Town.

Tom Griffin visited London last week-end in connection with the conference of Stoll's representatives from different parts of the country. While in town he attended a trade show of the latest Stoll production, the racing picture entitled "Long Odds," of which he had a trade view at the Scala, Liverpool, on the following Monday.

## Liverpool Man's Film Success.

Gordon Dartnall, on behalf of Fox's, had a trade show the other day of "Footfalls," another super production by Charlie Brabin, who, it may be recalled, is the son of a Liverpool wholesale butcher, and made good in the film business in America some years ago. He afterwards married the great screen actress, Theda Bara, who visited this country about two years ago. The venue of the show was the new Trocadero in Camden Street, which is much favoured by local renters for trade show purposes. "Footfalls," by the way, is an eight-reeler.

## Fox Films to the Fore.

In reference to the presence in this country of Mr. William Fox, the head of the great firm of that name, Mr. Dartnall tells me that numerous exhibitors throughout the country have been giving special programs of Fox productions, and some have even gone the length of changing their programs from night to night. Particularly was this the case in the Merseyside area. Indeed, in one thickly-populated district extending for a matter of several miles in Liverpool last week there was not one of the many picturedromes on the route where the attractions did not include a Fox subject of some kind or another.

## Wallingford Retires.

By the way, Mr. H. V. Wallingford has severed his connection with the Fox Film Co. For a matter of about eighteen months Mr. Wallingford served under Mr. Gordon Dartnall, the Liverpool manager, in the capacity of outside representative in this territory. I understand that he has gone out of the film business altogether, for the present at any rate. Mr. M. Corfield, who was formerly associated with Fuller's enterprises, has now joined Fox's staff, and will devote his energies to doing business in the North Wales area.

## Kinema Sports Association.

The first annual meeting of the Liverpool Kinema Sports Association was held in the Kinema Exchange last week, when the hon. treasurer (Mr. Austin Durrans, of the Premier Picturedrome, Smithdown Road) submitted details in reference to the income and expenditure in connection with the organisation during the last year. Mr. Mott Cowan tendered his resignation as chairman, and Mr. Arthur Russell, of Weisker Bros., was elected to fill the vacancy. Mr. J. Lewis, of Pathé Frères, again consented to act as hon. secretary, and was duly reappointed, but during the coming year will receive assistance from Mr. Jack Wellings, of the Apollo Theatre, Bootle. A representative executive committee of nine members was also elected, and, in addition to the officers named above, it includes Mr. W. Hughes, of the Sefton Picturedrome; Mr. F. Chisnall, of the Vitagraph Co.; and Mr. Mott Cowan.

## A Challenge.

During the proceedings a letter was read from the hon. secretary of the Manchester Kinema Sports Association, containing a challenge to compete for a cricket cup and medals, the cup representing the gift of Mr. J. Sutherland (Vivid, Manchester), and the donor of the medals being Mr. J. Blakeley, senr. It was decided that the Liverpool kinema cricket eleven will accept the challenge, and the secretary was instructed to reply to the communication to that effect.

## THE BRITISH ASSOCIATION OF FILM DIRECTORS.

**T**HE British Association of Film Directors met at the Kinema Club last week, Percy Nash (president) in the chair. The greater part of the time of the meeting was occupied by the discussion of the rules of the Association, which were ultimately agreed to. The headquarters of the Association are now at the Kinema Club.

The most important of the rules provide that the names of candidates for membership shall be notified by the proposers to the honorary secretary (W. G. Faulkner) at least ten days before the monthly meeting (the last Friday in each month at 8 p.m.) and the names shall be submitted on the agenda for that meeting. Any objection to a name must be notified in writing to the hon. secretary before the date of meeting or personally at the meeting. Such objector or objectors shall attend the meeting of the committee, to whom the objection shall be referred, and whose decision shall be final.

The Association shall have power to raise the subscription and to fix an entrance fee, after due notice being given to the members of a proposal to do so. Mr. Sinclair Hill was elected a member.

# THE C.P.M.A. SHOULD APOLOGISE.

## A Further Reference to the Detrimental Part it has Played in the Tax Abolition Campaign.

By **F. E. ADAMS**, Member of the Kinema Tax Abolition Committee.

**T**HE ways of some people are wonderfully mysterious and difficult to understand. A few weeks ago three gentlemen, speaking at a meeting of the C.P.M.A., made some very misleading and mischievous remarks, and without knowledge of the facts or good reasoning hurled charges at the C.E.A. which, if true, would be most serious. It so happens that they were in every sense of the word incorrect, and I sent a letter to the trade papers conclusively proving that view. Mr. Wilkinson has replied accusing me of attacking his association, the C.P.M.A., and continues in an exaggerated manner to repeat the misleading and mischievous statements made by three of his members.

### No Attack.

In the first place I absolutely deny attacking his association, for, as a matter of fact, I was absent in America when it was formed, and since my return I have made no effort to investigate either its constitution or its work, and it is quite contrary to my methods to criticise something I know nothing about, and I certainly should not dream of criticising an association whose object is, I believe, for the benefit of the trade in which I am engaged. It is difficult for me at this juncture to deal more fully with the mischievous and misleading remarks and false charges against the C.E.A. of which I complained, but I do think, in fairness to Captain Barber and his colleagues, that Mr. Wilkinson—instead of supporting those gentlemen who thoughtlessly made these remarks at an open meeting and approving their actions—should apologise to the C.E.A., and particularly to Captain Barber, who, for the past three months, has worked practically day and night, leaving no stone unturned in his determined effort to secure fair treatment for a trade which is being crushed out of existence by an unjust and unfair tax on its gross receipts.

### C.E.A. Out-and-Out Abolitionists.

If further justification for the decision of the C.E.A. not to attend before the Chancellor of the Exchequer, tied to the West End theatre managers, were necessary, it was supplied by the Chancellor himself in his remarks made to the representatives of the Scottish Branch of the C.E.A. last week. I repeat, the C.E.A. are out-and-out abolitionists, and nothing but absolute

abolition will ultimately satisfy them. Apart from abolition they would, for a very short period, be prepared to accept a flat rate.

### "The Wonderful New Method."

Mr. Wilkinson arouses my curiosity when he infers that the visit of his few Lancashire friends to the Chancellor of the Exchequer has resulted in "a new method being arrived at which will prove satisfactory to all concerned." I do not wish to deprecate the work of any one man or any body of men, for I welcome assistance in this great work from any and every member of the industry, and I should like Mr. Wilkinson to explain to me how the visit to London of a few gentlemen, who I am told hardly uttered a single word, can have brought about the wonderful new method he refers to which, apparently, was still unknown to the Chancellor himself when he met the Scottish delegates last week.

### A Detrimental Part in the Campaign.

I should not be surprised if the intensive work, of which I am unable to give particulars, done by Captain Barber over a period of several months does not ultimately secure for us some remission of this intolerable burden; but I am afraid Mr. Wilkinson has been very much misled if he still believes that that little trip to London played other than a detrimental part in a campaign he is as anxious to see successful as I am. I think even Mr. Wilkinson will agree that it tended to give the Chancellor of the Exchequer an impression that the cinematograph trade was divided, and it took some time to convince the Chancellor that every section of the industry was united in its demand for the abolition or readjustment of the tax.

### No Ill-Feeling.

I want to assure Mr. Wilkinson and the members of his association that I have not the slightest ill-feeling towards them; that I never shall, as he implies, make unfair charges against them; that I have not yet heard any of the untruthful reports he refers to; but, being a firm believer in a strong, united trade organisation, I must continue to whole-heartedly support the C.E.A., seeing it would take a very great deal to convince me that small, almost unknown, and certainly unheeded sections or factions of a big industry can be of any real benefit, either for offensive or defensive purposes, to the trade it purports to represent.

## A SCREEN FIGHTER.

**Victor McLaglen—a man of many parts.**

**M**OST men are satisfied if they can do one thing, if not superlatively, at least reasonably well. But Victor McLaglen, who takes the rôle of Jack Halstead in the sporting drama, "Corinthian Jack," which is just to be released by Butcher's Film Service, Ltd., is not built on that order. His achievements are many and varied. A well-known heavy-weight boxer, he has tried his hand with great success at wrestling, is a man of tremendous strength, and is also an all-round athlete.

During the war he served in the army with no little distinction, having attained the rank of captain. In "Corinthian Jack" he takes a rôle in which his athletic skill is not ignored; he appears in a prize fight, a duel, and a street brawl, in which it takes four men to conquer him. Mr. McLaglen is not only an athlete, but, as the screen undoubtedly shows, an actor of merit, and assuredly will travel far.

Other clever artistes seen in this British picture are Warwick Ward, Dorothy Fane, and Kathleen Vaughan, and the many pretty scenes and the thrilling bare-knuckle fight make a clever rendering of Chas. E. Pearce's novel, the kind of screen story for British audiences.

# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

**Business Quiet all Round—The Majestic's Final Hustle—The Trade at Cricket—  
S'Only Rumour!—Pearl's new Chaplin Film—Picture House  
Enterprise—John Lambert's Illness.**

**T**HE trade generally, both on the renting and exhibiting sides, has been quieter this week than for many long weeks—which is, indeed, saying a lot. The hot, semi-tropical weather, coming on top of trade depression and shortage of money, has very nearly emptied the kinemas during the last few weeks, and an open-air holiday has not improved matters. The exhibitors will, indeed, be glad to see the end of the holiday and summer season, and it will be a case of "holding the fort" for another three or four months. There is nothing else for it!

## The Majestic's Final Hustle.

The new Majestic Picture Theatre and Restaurant, the magnificent new picture playhouse in City Square, was duly opened at 2.30 on Whit Monday with a public screening of "Way Down East." It was a rare hustle to open at the finish, for at the Press view and luncheon last week the place was still in the hands of joiners, decorators, electricians, carpet-layers, and furnishers, etc., and it looked well-nigh impossible for the work to be put through. But an army of workers on an intensified system completed the final transformation, and on Monday everything was in comparative apple-pie order. The management is to be congratulated on its achievement.

## The Trade at Cricket.

The Yorkshire Kinema Exchange Cricket Club opened its season proper last Friday evening with a match at the Oval at Roundhay against the Paramount team, composed mainly of the staff of the Leeds branch of the Famous-Lasky Film Service, and captained by the manager, Saul Harrison. The Kinema Exchange team went in first, knocked up 51 runs, which the Paramount team had no difficulty in beating, winning comfortably by three wickets.

## "S'Only Rumour!"

There have been sensational rumours going round Yorkshire lately of large and small circuits of music-halls going over to pictures, but inquiries reveal that as yet, at any rate, "it's only rumour." And, perhaps, before the idea materialises, the music-hall people will realise that a change over will not avail them much in these lean times.

## Chaplin To Go One Better.

Mr. Ernest Tyler, of Pearl Films, is looking forward to screening for Yorkshire exhibitors shortly another Chaplin masterpiece, which is said to go one better than "The Kid."

## Picture House Enterprise.

Big interest has been shown in the film of Princess Mary's wedding gifts, shown for the first time in Yorkshire, and probably outside London, at the Briggate Picture House, Leeds, this last week. The house has been visited during the week by many Yorkshire notabilities, relatives, and friends of the bridegroom, and great interest in the film has been shown by ladies. The Picture House also scored with pictures of the Derby on the same day as the race.

## A Ding-Dong Film Fight.

The fight film of Criqui v. Joe Fox (of Leeds) was a big exclusive attraction for the last three days of last week at the Coliseum in Leeds. The fight was one of the best seen in the ring for some long time, and the Leeds boxer's good show was

followed with unusual interest. If only all fight films were as good as this the fight film would be even more popular than it is now. And a fight film is nearly always safe in Yorkshire.

## Vernon Hague Back in the West Riding.

Mr. H. Vernon Hague, formerly of the Regent Theatre, Bradford, and more recently of the City Varieties Music Hall, Leeds, and the new Wicker Picture House, Sheffield, is now back in the West Riding as manager of the Regent Picture House at Batley. His son, William Hague, is manager of the New Gallery Kinema in Leeds.

## From All Quarters.

There is another scheme afoot for members of the trade in Leeds to join members of the trade in Middlesbrough in a day's "chara" excursion similar to the one that went to Kilnsey Crag last year under the charge and guidance of Mr. Leo Cawley. This time the excursion will probably be to Wensleydale, Aysgarth way, or some spot a little nearer and more convenient for the Middlesbrough men. Further particulars later from Leo Cawley or William Brown, of New Century Film Service.

The film version of Barrie's "The Little Minister" is to be trade shown by Mr. E. C. Agnew, of Gaumont's, next Tuesday at the Exchange.

Another Walter West production, featuring Violet Hopson and Stewart Rome, and entitled "When Greek Meets Greek" (after Paul Trent's book) is the next from Butcher's to be shown by Mr. G. W. Knapton at the Exchange next Tuesday, June 13, at 3.15 p.m.

## Do Your Bit.

At last Friday's (June) meeting of the Leeds branch of the C.E.A., a letter was read from the Central Office of the C.E.A. in London, calling the attention of the branch to the fact that a number of the members had not as yet paid the amount of the levy imposed in connection with the Tax Abolition Campaign, and asking for assistance in getting in the money. In answer to the chairman, the secretary stated that 22 members had not yet paid, and that the amount outstanding was nearly £30. It was decided to send out a strong letter to those members who had not paid, urging them to put the matter in order at once.

## Mr. John Lambert's Illness.

The secretary (E. M. Rush) read a letter from Councillor John Lambert expressing his thanks for the resolution of sympathy with him in his illness passed at the last meeting. The letter stated that he was making satisfactory progress towards recovery, but the secretary informed the meeting that Mr. Lambert had that day been down to business and had gone home again ill.

## Ban on Arbuckle Films.

At the June meeting of the Leeds branch of the C.E.A. last Friday a letter was read from the Birmingham and Midlands branch enclosing a resolution which they had passed, pledging their members not to show Arbuckle films, and asking for the support of the Leeds branch in this matter.

A resolution recommending members of the branch to abstain from showing Arbuckle films for the present was unanimously carried.



# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## The Return of Mary.

Walturdaw picture with good acting by May Allison in the title part.

**T**HE Walturdaw Co. exhibited to the London trade "The Return of Mary" last week. May Allison is Mary, around whom the story is written, and she is, at the outset, the three-year-old daughter of John Denby, a Great Eastern railroad magnate. She is kidnapped while in the park with her nurse. All possible means of tracing the abductor prove futile, and 14 years elapse.

An accident, in which 20 lives are lost, occurs on a curve of the railway, and the engine-driver, John Graham, is judged to have been careless, and at the instigation of Denby is to be prosecuted for manslaughter. Knowing well that there is a chance



SCENE FROM "THE RETURN OF MARY."

of his being convicted at the trial, he gains admittance, with a girl, to John Denby's mansion, at the same time refusing to divulge his name. He convinces Denby that this girl is his long-lost, kidnapped daughter after displaying the clothes worn by the child at the time she was lost, and giving as the reason for bringing her back that his own child having been run over by a rich man's automobile he wished to replace his loss. He is now poor and can no longer keep her. Five years elapse, John Graham has been sentenced and is serving a term of imprisonment. By the intervention of Jack Denby, the son of the railway magnate and a rising young lawyer, Graham is pardoned by the Governor, an affidavit having been put in by one of the railway track inspectors that the rail on the curve was defective where the wreck occurred. In the meantime Mary is happy in her new home, and Jack is especially proud and fond of his sister.

On hearing of Graham's release Mary implores Jack to arrange a meeting, and Graham, at Jack's instigation, is brought to the house. Mary is overjoyed, and exclaims that her feelings prompt her belief that Graham is really her father. He then admits that he has deceived John Denby and that she is his child, and must choose between the Denbys and him. Mary, torn between love of her father and the luxury of her home of recent years, is in great distress, but finally love for her father prevails and she decides to go with him. Jack, however, holds the solution, and,

declaring that he knew he loved her too much for a sister, offers her marriage, is accepted, and the families are thus united, Graham being reinstated by Denby on the railway.

The story is well worked up. May Allison is particularly attractive as the schoolgirl at the vacation dance given at her school, and her facial expression in the tender passages with her supposed brother Jack are exceedingly good. The part of John Graham, by Frank Brownlee, is strongly portrayed, particularly some of the earlier episodes with John Denby, a part ably played by Clarence Burton. The photography is good throughout and the settings in parts were quite above the average.

## The Flaming Waltz.

A story of divorce difficulties on a rather pretentious scale.

**A** U.C.I. photoplay controlled by L.I.F.T. was shown at Jury's theatre to the London trade last week. It has as a title "The Flaming Waltz," and its theme deals with the difficulties following upon divorce.

Sir George Merryn and his wife are separated as the result of the man's neglect and the woman's consequent—and natural—irritability. She takes with her the child, who, carelessly playing in the roadway, meets with a motor accident. The driver, interested in the child, becomes interested in the mother also, and this leads to the husband suspecting the worst of his wife and securing the custody of the child for himself. Charles Heriot, the motorist, presumes upon their friendship, a scandal arises, and the woman, overhearing plans for exploiting her beauty and position upon the variety stage, takes flight. She is unsuccessful in eluding the plotters and, an appeal to her husband failing, she reluctantly throws in her lot with Heriot and his partner. Felix Lowe, an elderly friend staying in Rome, hears of her predicament, sees her, wires to her husband, and he arrives, too late, however, to prevent her attempt to burn herself to death in her dancing of the Flaming Waltz. Reconciliation takes place in the hospital through the child's eager love for her mother.



SCENE FROM "THE FLAMING WALTZ."

This story would have been much better if rather less had been attempted. It is overloaded with incident and errs on the side of pretentiousness. The photography, too, at times leaves something to be desired. The hunt scene, too, if it is supposed to be an English scene, has, side by side, English characters and officers in foreign uniforms, with none of the familiar English cut of khaki dress. The part of Lady Merryn is entrusted to a woman of great beauty, who, however, rather forces her acting.

## FILM REVIEWS OF THE WEEK—Continued.

### The Adopted Son.

A Tennessee story of a family feud with good acting by hero.

IN London last week Walturdaw showed to the trade as a Walturdaw exclusive a picture having as its theme a Western American family feud, with the title of "The Adopted Son."

By way of giving Jim Purdue (Francis X. Bushman) a reason for leaving Texas for Tennessee, where the Conovers and the McLanes carry on their vendettas, he is offered the opportunity of challenging a card-sharper and has to escape by riding beneath a train to avoid consequences. He drops off at the right spot, to find, after a few miles walk, George Conover just shot and dying. Hearing his story he takes him home, falls in love with the man's sister, and before long finds himself involved in the feud. Marian (Beverly Bayne) is Queen of the Fair, during which period all feuds are at rest, and Henry McLane, having won a competition by wonderful shooting, has the reward of dancing with the Queen of the Fair. However, Jim Purdue enters the competition and wins, and the other, hating his rival, sets out to murder him before the day of peace is over.

He fails, being damaged himself, and the McLane's give warning that they are coming on a shooting expedition to Conover's. They come, and while the rest of the family is fighting Henry abducts Marian, to throw her from his horse when the pursuit is becoming trying. In his escape his horse runs away, and horse and rider are precipitated over a high rock rather a well-produced scene this, in spite of its distance). Purdue tells the story to the McLanes and reveals himself as the son of one of McLane's brothers, and heals the feud by obtaining a promise from the men that his marriage with Marian will have that effect.

This is not a bad little story, though some of the actors are inclined to "theatricalise," thus robbing good scenes of naturalness; the hero is uniformly good, however. The settings in Tennessee country are really beautiful.

### The Bromley Case.

A "Tex" drama which will keep audiences guessing to the last

AT U.K.'s private theatre last week a "Tex" picture was shown to the trade featuring Glen White as "Tex," Elucidator of Mysteries. The story runs thus: John Bromley, a successful stockbroker, has two sons, John and Bruce, who are learning the business under the tuition of their father with the ultimate idea of carrying on in his place. The elder, John, applies himself to his task ardently and with success; Bruce, the younger, is unbusinesslike and careless. After his father has frequently scolded him for his dilatory ways, he informs him that unless he reforms he must leave the office and shift for himself. Next day, en route to the office, Bruce encounters his fiancée, who, in slipping from the kerb to meet him, sprains her ankle. This excuse Bruce puts forward vainly to his father as his reason for being late, but he is dismissed in disgrace. The elder son, John, is a no'er-do-well and gambler, frequenting gaming houses, and at the time the story opens has lost heavily and is being pressed by his companions to redeem his I.O.U.'s, failing which he is threatened with exposure.

He resolves to confess to his father, and, with the holder of the I.O.U.'s, goes home. Meanwhile his father has been dining at a fashionable restaurant, and there encounters a lady in distress who states she has lost her wallet, and Bromley pays her bill. Next day she visits the office to repay the loan and asks Bromley to keep in touch with her. He does so, and later

discovers she is an adventuress wanted by the police. Faced with his accusation she admits the truth, and he advises her to leave the city. The same night, heavily veiled, she visits Bromley for money for her journey. The butler, suspected by Bromley of having forged a cheque, admits her. Next morning Bromley is found murdered. The younger son, having had the quarrel with his father, is suspected; the elder son, having attempted to rob his father's safe to pay his gambling debts, is accused; the gambler holding the I.O.U.'s who accompanied him to the house is also suspected; and the butler and the adventuress are detained.

The elucidation of the mystery is in the hands of Glen White, as "Tex," who handles the situation and unravels the knotty point in the way expected of him. The film will keep audiences guessing to the last. The photography is good.

## RUDOLPH VALENTINO SIGNED AS PARAMOUNT STAR

And Notable Stories Purchased for Production as Paramount Pictures, announces  
Jesse L. Lasky.

THE signing of Rudolph Valentino under a three-year contract to star in Paramount pictures, and the purchase of what is declared to be the greatest list of dramatic properties ever acquired for motion picture production were announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, just before he left for England.

"I have stated repeatedly since last summer," said Mr. Lasky, "that the only salvation for this industry during the present widespread industrial condition lay in the production of pictures bigger than any pictures ever made before.

"I still hold to this belief, and our production department has mapped out a program for a type of pictures which I firmly believe will give the greatest support to exhibitors at this time when widespread industrial apathy is making itself felt at the box office. I appreciate thoroughly that one of the things most needed at the present time in all branches of the industry is the strictest, most unremitting economy, and we are prepared to push our economies to the limit.

"Mr. Valentino's first appearance under his new contract will be as the torcador in Blasco Ibanez's stirring novel and play, "Blood and Sand." Many critics have said that in writing "Blood and Sand" Ibanez surpassed his work in "The Four Horsemen." It is a colourful story of Spanish life, centring around Spain's most picturesque institution—the bull-fight.



RUDOLPH VALENTINO in the "SHIEK."

# PICTURE THEATRES WITH DRAMATIC LICENCES.

## Bradford Magistrates Grant Theatrical as well as Kinema Licences to Local Theatres.

(From our Bradford Correspondent.)

A RECENT resolution of the Bradford Licensing Committee, to the effect that restricted dramatic licences were not desirable for picture houses at which no stage-plays are performed, and that these should be renewed only for a short period to enable the holders to apply for the annual music licence, caused a good deal of uneasiness in kinema ranks locally, as several of the big city kinemas have long held these dramatic licences and find them useful in varying the program occasionally by a song or a duologue. Some of these houses have a stage, and even in the case of those who have only a narrow platform, if footlights are used the thing becomes a dramatic performance within the meaning of the regulations.

It was decided, therefore, that this matter should be contested at the annual renewal sitting of the Licensing Committee on May 29. The restricted licence concerned permits anything except an actual play. It was felt to be an important matter, because only the mores song, by permission, is possible in a kinema here without extra licence beyond that for music. In recent times there have been a number of refusals of special temporary licences, whereas in Leeds and some other places no difficulty has been experienced at all. If the restricted licence by the Licensing Committee were removed, application for special licences would have to be made to the licensing magistrates, and the ideas of a committee specialising in study of entertainment conditions are not necessarily those of general licensing magistrates in Court. The theatres affected were advised that once a dramatic licence had been held it could not be taken away except for breach of regulations.

At the renewal meeting of the committee Mr. H. M. Dawson, solicitor, represented the Regent, Theatre Royal, Empire and Cross Lane picture houses—though there are also others holding these dramatic licences. He also represented the controllers of the Alhambra and Prince's Theatres, who had no objection to kinema houses holding these restricted theatrical licences. There was, he said, no intention whatever to introduce plays in kinemas, but the picture-house proprietors desired to be covered so that they could occasionally have a person or couple of persons appearing in-character.—Mr. A. V. Hammond, representing the Towers Hall, another house affected, supported Mr. Dawson. The Chief Constable put a number of questions as to stage space, dressing-room accommodation, fireproof curtains, etc., and the committee after private consultation announced that the theatrical licences, as well as ordinary kinema licences, would be renewed, both being subject to the same lighting regulations.

### How About That Theatre?

Just a year ago there was official announcement of the coming formation of a company to take over the Regent Picture House and convert it into a first-class theatre. This was about the same time as the old Theatre Royal was turned inside out and made into the sumptuous picture house which it is now. Bradford people got very excited at the idea of a famous theatre becoming a kinema and, right across the road, one of the senior kinemas becoming a theatre. There were a good many doubts about that Regent scheme at the time, however—not least of

which being on the question of extended dressing-room accommodation behind the present stage of the house. The building block is a very substantial one, but a street runs through just about the place where the dressing rooms, necessary for a fully-fledged theatre, would have to be.

A year has gone by in silence, and the statement at the licensing renewal meeting that there is no intention to produce stage plays at the kinemas—including the Regent—conveys a pretty broad hint that the promoters of that theatre scheme have masticated the fact that this is the day of the kinema, not of the theatre. It is certainly no picnic running a kinema at present, but the job is far worse for the theatre-owner. There is not the remotest keenness on the part of the public to furnish capital for big theatre schemes.

### Managerial Changes.

By the way, the manager at the Regent, succeeding the late Mr. W. Harrison, is Mr. James W. Richardson, the son of Mr. R. Richardson, chairman of the directors. He comes from Cross Lane Picture House, where he was manager, and where his place is taken by Mr. Arnold Gee, hitherto chief operator there.

### Not Very Complimentary.

Morecambe, a popular holiday resort on the Lancashire coast, though thoroughly up-to-date in its kinemas and other entertainment provision, is decidedly behind the times in maintaining a horse tramway service instead of electric cars. A somewhat doubtful compliment was paid the town recently in the visit of a camera-man from the Samuelson Film Co. to take pictures of one of the horse trams in use. It was in connection with their forthcoming film, "Faithful Heart," one of the scenes of which is the return of a soldier from one of our wars of fifty years ago. Thoughts of going abroad for this little bit of scenery were swept aside when somebody remembered Morecambe, and it was at Morecambe that the actors, in mid-Victorian costume, performed the little scene on one of Morecambe's everyday horse trams in the public street.

## SUNDERLAND NOTES.

HIS many friends gave a hearty welcome to Mr. John Petrie, who has been reappointed manager of P.C.T. Co.'s palatial Havelock House at Sunderland. Mr. Petrie, who has considerable kinema experience, is a Sunderland man, and therefore more capable of gauging local tastes and requirements than a stranger possibly could. He was one of the founders of the Sunderland Managers' Association, of which he was hon. secretary, and a valued representative on the C.E.A. at Newcastle. He succeeds Mr. J. T. Siddons, who has been appointed to the position of inspecting-manager of the firm's northern circuit.

# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**From Birmingham to Leeds—Unsatisfactory Offers—Kinema at Efficiency Exhibition—For the Blind—The P.C.T. Derby Stunt—A Welcome Visitor—  
A Pearl Trio.**

**W**HEN the new Scala Theatre, Leeds, opens its doors next month the managerial reins will be in the hands of Mr. William Greenfield, now resident manager of The Futurist, the leading Birmingham house of the Sol. Levy circuit. Comparatively brief though his experience on the exhibiting side of the trade may be, "Billy" Greenfield has made good since he became Mr. Charles Williams's first lieutenant. The Leeds Scala is probably the largest and most luxurious house on the Levy circuit, but those who know its first general manager have not the slightest doubt that he will prove capable of successfully controlling its destinies. A young man of unflinching courtesy, tactful in the last degree, and one who realises that his employer's interests are also his own, "Billy" Greenfield has had a wide business experience.

## **Congratulations!**

A native of Newcastle-on-Tyne, soon after leaving school he joined the office staff of the local Theatre Royal. In publicity circles in the North-East and Midlands he is well known, having been associated with Sir Charles Starmer's journals at Darlington and Birmingham, while he was for several years the Midland representative for a well-known series of trade papers. A keen student of electrical engineering and of wireless telegraphy, he was mainly responsible for the telephone installation which enables patrons of the Futurist café to hear the selections played by the orchestra in the theatre. While his numerous Birmingham friends regret his departure they will heartily congratulate him upon his new appointment.

## **Unsatisfactory Offers.**

Keen interest was manifested in the auction sale of the Jackson circuit at the Grand Hotel, Birmingham, last week, but the prices offered were such that the whole of the lots were withdrawn. In no case was the reserve reached, and the highest offers were: The Picture House (Wolverhampton), £9,000; Coliseum (Wolverhampton), £11,500; Palace (West Bromwich), £8,000; Electric Theatre (Walsall), £11,000; Kinema de Luxe (Walsall), £9,500, and the Picture House (Kidderminster), £9,500.

## **Kinema at Efficiency Exhibition.**

Mr. W. H. Wilson (Pathé's) was responsible for the kinematograph installation at the Efficiency Exhibition at Bingley Hall, Birmingham, which closed on Saturday last. The value of the industrial and commercial film was emphasised by the fact that the Chamber of Commerce, the promoters of the exhibition, secured a dozen films which were screened daily. The titles indicate their varied nature, for the series included "Recreation at Bournville," "Production Methods in the Manufacture of Hooks and Eyes," "Modern Road Construction," "A Modern Biscuit Factory," "The Birth and Adventures of a Fountain Pen," and a series of advertising films by the Kinema Publicity Service, Ltd., and Baron Hartley, Ltd., London.

## **For the Blind.**

The management of The Futurist, Birmingham, are ever willing to answer the call of charity. The latest effort was on behalf of the Royal College for the Blind. The recent visit of Miss Constance Drever, the Lyric and Daly's theatre soprano,

resulted in the week's collections on behalf of the College realising £155 12s. 7d. Mr. Charles Williams, the general manager, has just received a highly-appreciative letter from the officers of the College thanking the management for its co-operation.

## **The P.C.T. Derby Stunt.**

The exhibition of the parachute in which the special "Derby" film was dropped for the P.C.T.'s Birmingham house, attracted considerable attention. From Wednesday night onwards it hung in the entrance hall and was inspected by hundreds of passers-by.

## **A Welcome Visitor.**

The Whitsuntide holiday found Mr. F. R. Yeulett paying a brief visit to Birmingham, where he met many of his old trade friends. After having control of the New Street Picture House for the P.C.T., he was for several years in charge of the King's Hall, Corporation Street, until that kinema became the property of Midland Entertainments, Ltd. After a brief spell as manager of the Villa Cross Picture House, Handsworth, Mr. Yeulett left Birmingham for London nearly a year ago to take charge of a well-known kinema. Recently, however, I understand that he has joined the headquarters staff of Pathé Frères.

## **A Pearl Trio.**

Mr. Mortimer Dent (Pearl Films) will shortly be offering a strong feature in "Ten Minutes in a Bar Room," a production similar to "Over the Hill," starring John Lowell. He reports a good flow of inquiries for "A Dangerous Adventure," featuring Grace Darmond, which is being issued as a fifteen-episode serial. That "Why Girls Leave Home" has tickled the palates of Midland exhibitors is proved by the fact that twenty-seven Birmingham and district halls have already booked it.

## **Briefs of Interest.**

Mr. E. T. Carr (Carr's Films) has been appointed sole agent for the Midlands by Curry's Exclusives, Manchester.

Mr. Maurice Mitchell (Mitchell's Exclusives) reports many inquiries for "Married to a Mormon," featuring Evelyn Brent, and the sequel to "Trapped by the Mormons."

## **VICTOR SEASTROM'S GREAT RENAISSANCE DRAMA.**

**"LOVE'S CRUCIBLE,"** Victor Seastrom's great Renaissance drama, which is being shown next week, is likely to be proclaimed as another screen classic. The first presentation of the picture is being looked forward to with great interest in many quarters, and we understand that a distinguished company of authors and others interested in the artistic development of the screen will be present—a remarkable recognition of Seastrom's genius.

# LEEDS CRITICISES THE TAX ABOLITION CAMPAIGN.

## Doubts Expressed as to wisdom of organising public Meetings throughout the Country.

**T**HERE was some criticism of the methods adopted by the trade in the Tax Abolition Campaign at the June meeting of the Leeds Branch of the C.E.A. at the Kinema Exchange last Friday, when Mr. T. Herbert Kaye presided over a representative attendance.

Mr. Kaye said he had, unfortunately, been unable to go up to London since the last meeting of the branch, and that he understood that certain things had been happening. They would be aware of the indignation meeting held by some M.P.s at the House of Commons, at which a protest was recorded against the action of the kinema trade in seeking to secure alleviation in the Entertainments Tax. He did not agree personally with the new proposal to call public meetings up and down the country for the purpose of securing backing from the public. They could not possibly hope to secure the support of the public unless they were prepared to promise that any relief they might secure should be passed on to the public, and clearly if they could afford to pass on the relief to the public, then they would not require relief in the trade, and that no doubt would be the point of view of the authorities. Unless they got the public to attend these meetings, they would be a fiasco and would do the campaign more harm than good.

He was still hopeful that they would get some concession from the Government in the matter of the Entertainments Tax, but he was satisfied it would not come by trying to force the hands of Members of Parliament. There seemed to be an

impression that they had used the threat that unless Members of Parliament supported the agitation for a reduction in the Tax, exhibitors would use their screens to influence public opinion against them.

He did not know whether or not that threat had been made, but he would remind them that the screens were theirs only so long as they used them properly. If they utilised their screens for political propoganda purposes in a way which was objectionable to the authorities, they might soon find that they were up against something very unpleasant.

### Tactless or Over-Zealous.

John Cloughton expressed the opinion that in the conduct of the campaign there had been a little lack of tact; either that or they had been over-zealous.

J. Mackenzie said that he had seen an article in the Press in which it was suggested that if exhibitors sought to use their screens for electioneering purposes, they would find that it would be a method which would partake of the nature of a boomerang, and would be likely to damage kinema proprietors more than anyone else.

Mr. Jesson expressed the opinion that the campaign, despite the protest by members of the House of Commons, had done a great deal of good. He was satisfied that as a result of it they had been able to persuade the Government seriously to consider their point of view.

# THE TRADE IN GLASGOW.

(By our Own Correspondent.)

**Good business Despite the weather—Changes—Who Bids?—The new "Rob Roy" film—P.C.T. Enterprise.**

**I** AM rather interested to learn that during the particularly warm spell of weather which we have just been "enjoying," many of our kinemas have been housing bigger crowds—the only inference therefore being that the public realise that on a hot day there is no nicer place than a well-ventilated and up-to-date kinema. On the whole, however, patronage is rather to the thin side, but I am pleased to hear that already the kinemas in our coast and country resorts are doing good business with early holiday makers.

### Changes.

Congratulations to Mr. R. M. Gillvray, who—after representing Film Booking Offices in Glasgow for a considerable time, has now associated himself with the European Motion Picture Company. Mr. M. Gillvray is the right man in the right place, and I wish him well. He is being succeeded at 102, Union Street, by Mr. M. Cowan—who has been a traveller with the F.B.O. people for some time.

### Who Bids?

I learn that the kinema studios at Thorniebank are now for sale or to let. Thorniebank (I might perhaps explain) is easily reached after a pleasant half-an-hour's run in a

Glasgow tramcar, and the atmospheric conditions are splendid in these parts for camera work. A number of good films have already been produced out Thorniebank way.

### "Rob Roy."

Mr. Kellino and his merry men of the Gaumont are now smugly located in their headquarters at Aberfoyle, ready to do the needful as far as the new "Rob Roy" film is concerned. They are making their headquarters at the famous Bailie Nicol Jarvey Hotel, and the pretty little village of Aberfoyle is now quite a lively little colony with so many strangers within the gates. The new "Rob Roy" film promises to be one of the best things the Gaumont Company have ever done.

### "Captain Cuttle."

Talking about the Derby, I might perhaps mention that the "Captain Cuttle" film was shown at Glasgow's Picture House in Sauchiehall Street on Wednesday evening, and in all the other local kinemas on the Thursday. "A capital film" was the general verdict. An excellent idea was given of both the start and finish of the race, while the views of "Royalty" were exceptionally good.

# GLEANINGS FROM THE WEST.

(By our Bristol Correspondent.)

**Forthcoming Sale of the Grand Spa Kinema—New Bristol Manager—Cocaine Banned—  
Future of Bath Assembly Rooms—Briefs.**

**N**EXT month the Grand Spa Hotel, Clifton, including the kinema, will be put up for auction, as it is the intention of the proprietor, Mr. F. J. Price, to retire from business when he has disposed of the property. The Spa Kinema is the old pump room of the hotel, which Mr. Price, who has had a long experience of the film business, both on the renting and exhibiting sides, converted into an up-to-date picture theatre some two years ago. It is a remarkably handsome apartment, with a splendid ceiling supported by Italian marble columns. It is well fitted and furnished and has a seating capacity of between six and seven hundred. A few months ago, when he decided to sell the whole of the property, Mr. Price closed down the kinema. Later he applied for a dancing licence for the hall, but the magistrates refused to grant this except on the condition that the kinema licence was surrendered.

## New Bristol Manager.

Captain S. Buckthought has been appointed manager of the Clare Street Picture House, Bristol, in succession to R. E. Low, who has been promoted to the position of inspecting manager of the Midland P.C.'s Circuit. Captain Buckthought comes from Birmingham, where he has been managing the New Street Picture House.

## "Cocaine" Banned.

I mentioned in my last week's notes that "Cocaine" has been shown to the local authorities in Bristol—represented, by

the way, by one police official—and I am now given to understand that it has been decided not to pass the film for exhibition in the city. The ridiculous side of the matter is that very probably the film will be screened in various other West Country towns, yet it is barred to Bristol on the report of a single police officer.

## Future of Bath Assembly Rooms.

The Bath Assembly Rooms, with the fine kinema known as the Library of Vision, an enterprise of Messrs. Hamer and Lewis, was put up for auction recently and withdrawn. I now hear that negotiations are proceeding for the sale of the building by private treaty. Whatever may be the result of any deal, it is to be hoped that the kinema will not be interfered with for the closing down of this fine hall would be a distinct loss to the city.

## Briefs.

Mr. L. J. Cole, who has represented Associated First National here from the time the company started, is leaving Bristol for another territory.

The next meeting of the Bristol C.E.A. will be held on the 13th, when arrangements for the branch to be represented at the Summer Conference will be considered.

## VITAGRAPH'S NEW REPRESENTATIVE.

### Mr. R. D. Roe's New Appointment.



Mr. R. D. Roe.

**M**R. R. D. ROE, formerly associated with the Hepworth Co., has now joined the Vitagraph organisation as an outside salesman.

He is already well known to many of Vitagraph's friends, as he was for some years in the joint service of the Vitagraph and Hepworth Co.'s as provincial salesman on the open market.

During the war he was enrolled in the Garrison Artillery and served in France.

Mr. Roe is a man with a very charming personality, and by reason of his long asso-

ciation with the trade, and his thorough knowledge of it, should prove thoroughly at home in his new appointment. He will have a host of good wishes for success in his latest sphere of activity.

## FURTHER NEWS CONCERNING "IF WINTER COMES."

### Many Scenes to be Filmed in England.

**B**Y the time that William Fox has completed his special production of "If Winter Comes" it should be one of the most-talked-of motion pictures in the history of the screen. Not only has the book itself received more favourable comment and created more discussion, probably, than any novel ever written, but also looks like establishing a world's record as a best seller among fiction publications.

According to the latest news from Fox, arrangements are not yet fully completed by the producer for the filming of this great work, but plans are so far advanced as to warrant the prediction that the screen version will be exceptional from every point of view. Realising the tremendous popularity which the novel has enjoyed, and is still enjoying, William Fox is in no hurry to rush its screening, but is taking his time, and no effort or expense, it is announced, will be spared to do it full justice. To this end, while some of the scenes will be staged in the Fox studios in New York and Los Angeles, many of the bigger outdoor episodes will be photographed in this country in the actual localities which the author describes in his book. This will be done with the idea of obtaining a graphic and faithful reproduction of the scenes which have been made familiar in print to thousands, and to preserve the true and quaint atmosphere of the places and characters created in the novel. For this purpose Mr. Fox has just arrived in this country, and will confer with A. S. M. Hutchinson, the author, and go over the scenario and discuss all details concerning the forthcoming production.

In addition to the enormous circulation which the book will undoubtedly attain before it reaches the screen, the story is now being published as a serial in several leading newspapers in the larger cities of the United States.

THE FILM RENTER  
June 10, 1922.

William Fox  
announces for the  
Grand Opening of the  
New Season's Stupendous  
Programme of Great "Specials"

# "Monte Cristo"

Staged by  
Emmett J. Flynn

*"The World is Mine!"*



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*A Magnificent  
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Dumas' Famous Work*

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HERD KING "SILVER WINGS"

THAT FORGOT GOD"

LITTLE CHILD SHALL LEAD THEM



The Great Fox Wonder Picture

# “Monte Cristo”

Lavish & Magnificent Interpretation  
of Dumas' Masterpiece.



. . . It is Master Richard Headrick that wins your sympathies, not only for himself, but for his mother. The youngster's performance, which runs through the whole Six Reels, is phenomenal and delightful."

(All Films Review.)

# "THE CHILD THOU GAVEST ME."

The Stupendous  
JOHN M. STAHL PRODUCTION

featuring

LEWIS STONE,  
BARBARA CASTLETON,  
WILLIAM DESMOND,  
DICK HEADRICK.

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- GLASGOW: Salon, Tuesday June 20, at 11 a.m., and in Own Theatre at 2-30 p.m.
- MANCHESTER: Gaiety Picture House, Tuesday June 20, at 11 a.m. and in Own Theatre at 2-30 p.m.
- LEEDS: Cinema Exchange, Tuesday June 27, at 10-40 a.m.
- NOTTINGHAM: Scala Theatre, Sunday June 25, at 6-30 p.m.
- SHEFFIELD: Union Street, Picture Palace, Friday June 30, at 11 a.m.
- BIRMINGHAM: Futurist Theatre, Sunday July 2, at 6-30 p.m.
- NEWCASTLE: Queen's Hall, Tuesday July 4, at 11-15 a.m. and in Own Theatre 2 p.m.
- LIVERPOOL: Scala Super Cinema, Wednesday July 5, at 11 a.m. and in Own Theatre at 2-30 p.m. same day.

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## ANOTHER MAN'S BOOTS

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Featuring  
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### TRADE SHOWS:

SHERIFF OF HOPE ETERNAL	ANOTHER MAN'S BOOTS
OWN THEATRE, Wed. June 14, at 2-30	OWN THEATRE, Wed. June 28, at 2-30
Cinema Exchange, Friday June 16, at 11 a.m.	Cinema Exchange, Friday June 30, at 11 a.m.
MANCHESTER: LIVERPOOL: To be Announced	MANCHESTER: LIVERPOOL: To be Announced
GLASGOW: Cranston's, Mon. June 19, at 11	GLASGOW: Cranston's, Mon. July 3, at 11
NEWCASTLE: NEW PAV. THEATRE, SUN. JUNE 11, 11-15 STAR REPORTER DEAD OR ALIVE	NEWCASTLE: NEW PAV. THEATRE, SUN. JUNE 18, 11-15 WAY WOMEN LOVE STRANGER OF CANYON VALLEY
BIRMINGHAM: To be Announced	

# “John Chilcote M.P.”



A magnificent screen adaptation of the sensational novel by the famous British authoress, Katherine C. Thurston, featuring

## GUY BATES POST.

This distinguished American actor has played in the stage version of the story over 3,000 times and repeats on the screen his great success with a masterly portrayal of the dual roles of John Chilcote and John Loder.

A First National Attraction produced by Richard Walton Tully.

“John Chilcote, M.P.” is the drama of Chilcote, leader of men, who degenerates through drug taking. He induces his double to take his place and name. The double wins back a reputation for the degenerate and even the love of Chilcote’s wife. How is this tangle unravelled? See the picture and know what a real photoplay is.

London Trade Shows have been held. Details of provincial Trade Shows will be found in Trade Show List.



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# “Penrod”

“The  
Jolliest  
Film of  
the Year.”

## MARSHALL NEILAN'S

Epic of Boyhood's days, based on the famous series of humorous stories  
by BOOTH TARKINGTON, featuring

### “FRECKLES” (Wesley) BARRY.

Released  
MONDAY  
DEC. 18.

“Penrod” is the  
finest Christmas  
picture ever  
offered to the  
British Trade.

Fix a date,  
Quick!

- SEE Herman and Verman fight the tough with a scythe and a lawn mower.
- SEE the sensational ‘exhibits’ at the boy’s ‘Circus.’
- SEE the scrap between Penrod and Maurice which ruins the full dress Pageant.
- SEE the frightful melee round a tank of mud, involving neatly-dressed girls, spick-and-span boys, old ladies, dogs and motor cars in a delirious riot of mud slinging.

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**LONDON  
TRADE  
SHOWS**

Monday June 12  
at 3 p.m.; Tues-  
day June 13, at 11  
a.m.; Wednesday  
June 14, at 3 p.m.  
at the Company's  
Private Theatre,  
37-39 Oxford St.  
W. 1.





## "MONTE CRISTO" TO BE SHOWN BY FOX.

"MONTE CRISTO," an adaptation of Alexandre Dumas's famous romance, constitutes the great opening picture of the big new season of Fox lavish spectacle productions, and is, we are informed, to be presented to the trade on Tuesday next (June 13) at the Alhambra, Leicester Square, at 11 a.m.

### Fourteen Super Specials.

Whereas last year provided three Fox gigantic specials in "A Yankee at the Court of King Arthur," "Over the Hill," and "Queen of Sheba," all of which attained world-wide success, this year "Monte Cristo" is the forerunner of no less than fourteen super specials, prominent among which will be "Nero," "The Shepherd King," "The Town That Forgot God," "Silver Wings," etc. Extensive and painstaking research work extending over a period of several months was necessary to make perfect this gigantic William Fox Special, "Monte Cristo," at a cost of over £100,000. Determined that no expense should be spared to make this production historically and scenically correct, William Fox appointed Emmett J. Flynn, famous for his creation of the screen version of "A Yankee at the Court of King Arthur," to supervise the filming of this Dumas masterpiece, whilst a special staff of technical and art directors were appointed to work under Flynn's instructions.

### A Wonderful Production.

No story ever written, it is claimed, provides better screen material than Dumas's famous work, and Emmett Flynn has used to advantage the dramatic and scenic opportunities provided by this widely-read story. No single element of possibility has

been left unused in preparing this supreme symbol of dramatic might. Aided by the lavishness at his command, Flynn has succeeded in achieving what is said to be a pictorial triumph. This can specially be said of the several gigantic and gorgeous settings, with scenes flowing with huge crowds magnificently costumed and exuding the very spirit of the early days of the eighteenth century. whilst special praise must be awarded the director for the manner in which he has presented the grim Chateau D'If and the sumptuous banquet scenes. No small merit for the excellence of this spectacle is due, Fox say, to the powerful and skilfully-handled all-star cast, headed by John Gilbert and Estelle Taylor, prominent among which are William V. Mong, Robert McKim, Spottiswood Aitken, Gaston Glass, Virginia Faire, George Seigmann, René Adoree, and a host of other equally popular players.

The majority of the cinematograph cameramen employed in filming the Derby used Dallon Anastigmat Fixed-Separation Telephoto Lenses. Excellent results were obtained which gives testimony to the fact that this new Anastigmat Telephoto Lens is the ideal lens for this class of subject.

Arthur Clarence Hunt, or Arthur Clarence, variety agent, Croydon Road, Newcastle; Raleigh Abraham, or Gordon Ray, Lovaine Terrace, Newcastle; and Richard Alfred Simmons, motor driver, Walham Green, London, at Morpeth Police Court, were last week committed for trial at the next assizes on a charge of having burglariously entered the dwelling house of Joseph Lamb, 16, North View, Ashington, on April 19, and stolen £5,673, the money of Joseph Lamb, the proprietor of the Buffalo Picture Palace. Simmons only was allowed bail.



SCENES FROM "MONTE CRISTO," THE GREAT FOX SUPER FILM.

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# LONDON'S LATE

IMPARTIAL  
8  
MARKS

# OSCAR

## LORD ARTHUR



**LIVERPOOL :**

**TUESDAY**

June 13, at 11-30

**FUTURIST**

**NEWCASTLE :** Friday June 16  
New Pavilion at 11-15



**ST SENSATION!!**

# WILDE'S

## SAVILE'S CRIME

**IMPARTIAL  
8  
MARKS**

**MANCHESTER :**

**WEDNESDAY**

June 14, at 3 p.m.

**CINEMA EXCHANGE**

**CARDIFF : Tuesday June 20,  
Cinema Exchange at 3 p.m.**



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## HARD WORK v. YOUTHFULNESS,

(By PEARL WHITE, the Fox Star).

I HAVE often heard it said that hard work will kill a woman's youthfulness quicker than anything. Now, to my mind, this is sheer nonsense, and I have my own career to prove that it is so. Most women who are possessed of an average amount of common sense have some definite philosophy of life to guide them, whether they live a domestic or professional existence. Without it they will very quickly deteriorate, and lose that happy state of mind which is so essential if a woman would retain her youthful appearance. My own philosophy of life is contained in five words, "Don't grow old with age," and I do my best to adhere to it.

Although I am still young according to the calendar, I have worked hard for many years. In fact, my work has been so constant and so wearing that I am sure it would have aged the majority of girls. And yet I feel as young to-day, and take just as much interest in life, as I did in the early days of my career. This is because I never allow my work to interfere with my leisure hours.

### The Preservative of Youth.

From careful observation I have come to the conclusion that the trouble with most girls lies in the fact that they have no system of counter-action—no fixed interest to which they devote their leisure as enthusiastically as they devote their regular hours to work. In other words, they are always working, for their minds are continually occupied with the same subject. They get no reaction, and consequently miss the mental as well as the physical balance which is a preservative of youth. When you leave the studio, office, or whatever place your work takes you to, remember also to leave all thoughts of the daily toil behind, and give yourself up wholeheartedly to enjoying any hobby or form of recreation which may appeal to you. In this

way you will not only feel more happy and contented, and thereby keep away those little lines which are the first signs of old age, but your work will improve because you are feeling refreshed in mind and body.

So to make good my motto, "Don't grow old with age," I offer this prescription: Work hard and conscientiously. Take yourself seriously if you expect others to do so. Make any sacrifices essential to your success, but adopt some interest outside your work to prevent worry.

## A BOOTH TARKINGTON PICTURE

Of Happy-go-lucky Schooldays.

BOOTH TARKINGTON is the author of "Penrod," the picture to be trade shown by Associated First National Pictures, Ltd., in their own theatre on Monday, June 12, at 3 p.m., Tuesday June 13, at 11 a.m., and Wednesday, June 14, at 3 p.m.

Produced by Marshall Neilan and starring the popular Wesley Barry, this picture is a comedy of youth, and brings the happy-go-lucky days of school back to our memories with many a regret and a smile. With no definite plot, this picture is said to contain all the essentials of a great comedy, consisting of incident after incident full of fun and burlesque. Penrod is great. The millions who have roared over the books will laugh again at the film. Penrod runs a circus; quite successfully, too, until the mother of the boy who is starred "as the cousin of the man who is to be hung" objects vigorously, primarily because her son is no relation to the man at all.

Then there is a mud-fight between the boys, a visit to the circus, followed by castor oil, and a finale when Penrod and his gang are heroes of the town. This First National attraction will be shown in the provinces. Look out for announcements in our trade show list.

## "A GREAT FIRST NATIONAL PICTURE."



SCENES FROM "PENROD," THE BIG FIRST NATIONAL FILM TO BE SHOWN TO THE LONDON TRADE NEXT WEEK.

# THE TRADE IN SOUTH WALES.

(By our Cardiff Correspondent.)

**Business and Trade Shows—Bad Trade and Hot Weather—Kinema Exchange  
Outing—Renters News.**

**T**HIS week there has been the holiday atmosphere right throughout South Wales, and there has been very little of general interest taking place. As is usual at holiday times, very few exhibitors came into town, and trade shows, what few there were, were badly attended. One's sympathies, indeed, go out to those renters who took quite a good deal of trouble and expense in fixing up trade shows, at the last moment to walk into the theatres and find only one or two members of the trade present, whilst there might be a big following of "dead-heads." The renters are taking up the matter rather seriously, but at the moment they will find that the *bona-fide* exhibitors have a conclusive answer, for so many of them have been taking such little money during the past six or seven months that they have closed their books. Consequently they have been staying away.

## Bad Trade and Hot Weather.

The Welsh exhibitors are at the moment up against a rock of trouble. The weather for the past couple of weeks has been intensely hot. They have had to cope not only with the general industrial conditions, but they have been finding that those patrons who have been regularly attending during the winter months have now chosen to go into the open-air. Over the holidays, for instance, this was particularly noticeable. Many exhibitors had made special preparations; they had booked special features, and in some districts had introduced variety turns into their performance, but the holiday crowds went to the seaside. It was pitiful in some areas which hitherto have been good kinema districts to see the very small attendances.

## The Exchange Outing.

All arrangements have been completed for the first annual outing of the Exchange a fortnight hence. The venue, as I have already pointed out, is to be the Wye Valley. Tickets are going

well, and there are indications that there will be a big gathering. An effort is to be made, I am told, to have a cricket match during the afternoon between Renters and Exhibitors and Married v. Single. Applications for tickets should be made to Mr. Stanley Edwards at the Kinema Exchange, Cardiff. By the way, the lucky winner of the Exchange sweep netted nearly £40. There were over 1,100 entries.

## Visitors to Cardiff.

In the club last week we saw George King (Allied Artistes), Paul Seligman (Stoll's), and Mr. Bernstein. They came to Cardiff for a brief visit, and were shown over the Exchange, where they met many old friends.

## Renters' News.

Gaumont's announce two trade shows a week for the months of June and July. One of the shows will be "Prince of Lovers," dealing with the life of Byron.

There has been a very fine demand for the Stoll film depicting the Prince of Wales's tour. It was trade shown recently by Mr. Jacobs, and those exhibitors who have not yet booked dates should immediately get into touch with the Cardiff office. During the past week Stoll's showed "Long Odds," a great racing picture.

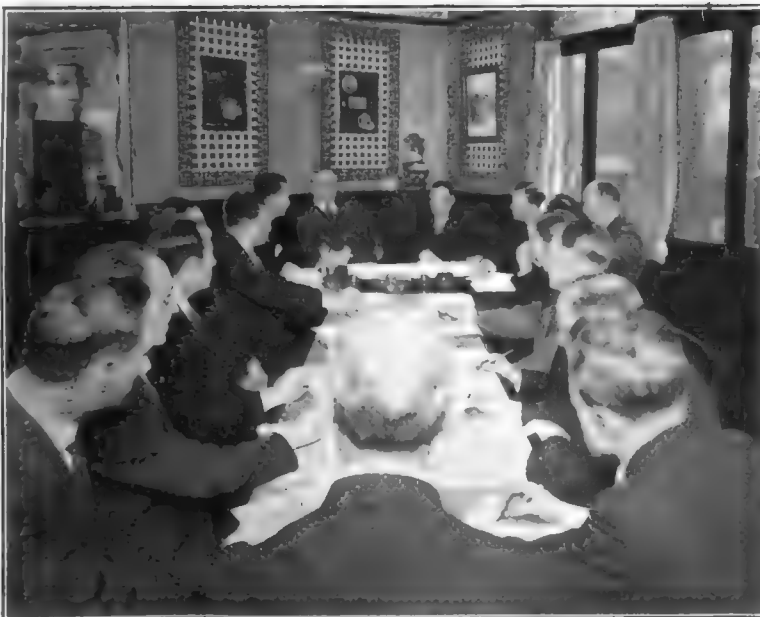
A remarkable feature of the Exchange during the past month has been the number of trade shows that have been held. Practically every renting firm has had some subject for view, and Mr. Stanley Edwards, the manager, tells me the list has constituted a record.

Douglas Thomas, of Douglas Mutuals, tells me that he is fixing a trade show date of the "Bohemian Girl."

Mr. Goodman, of F.B.O., is handling "Orphans of the Storm," the great Griffith production, down here.

## FAMOUS LASKY CONFERENCE AT LEEDS.

## MANAGER CHARGED.



The recent conference of Paramount Executives held at their Leeds office. Seated on the far end left is Mr. J. C. Graham, managing director, and Mr. Montagu Goldman, manager for distribution, by his side.

**F**REDERICK GRANTHAM, of Blyth, was at Bedlington, on Friday, June 2, fined £20 on a charge of having embezzled the sum of £20, belonging to the Northern Entertainments Co.

Mr. T. D. Shaw, who prosecuted, stated: When stock was taken it was found that a cinematograph machine was missing, and, subsequently, it was ascertained that the machine had been sold to Mr. Craigs, of the Star Theatre, Choppington, for £20, Mr. Craigs having drawn a cheque for that amount payable to defendant. On May 2, last year, a summary showing the receipts for the week at £20 13s. 3d. was rendered to the secretary. Instead of paying into the bank the £20 13s. 3d. receipt, plus the £20 cheque, defendant only paid in the cheque and 13s. 3d. in cash. The £20 actually received in the way of takings was never paid into the bank.

Mr. T. A. B. Forster, who represented the accused, submitted that, while defendant had acted foolishly and outside the scope of his authority, he had the interests of the hall at heart.

The Bench, however, decided to convict, and imposed the penalty as stated.

**JOHN BULL—June 3, 1922.**

# THE DEADLY DOPE.

**T**HE cocaine peril is growing. It is idle to pretend for our comfort that it is a mere newspaper scare. The truth is within the knowledge of many doctors, of the police, and of every man-about-town.

Not less serious are the subsidiary perils which lurk in the wake of the drug. It is as a sexual excitant that cocaine is largely in demand, and the gravest moral disaster is its nightly concomitant. All this is known and must be faced.

On the other hand the legitimate medical uses of the drug have within late years been greatly diminished. As an anæsthetic it has many efficient substitutes, and only in operations to the nose and throat is the use of cocaine essential.

Once this fact is appreciated it becomes apparent that fresh enterprises for the manufacture of "dope" can have none but the most evil significance. In Germany large factories are being erected for no other purpose, there being, unfortunately, no guarantee that the pestilence can be confined within her own borders. The Dutch talk already of importing the coca plant into Java and forcing its growth by intensive cultivation.

These developments can mean only one thing. They spell the corruption of youth, the decay of womanhood, and unless the evil can be checked the moral disintegration of the race.

The remedy must be an international one. It is no use closing our ports to the entry of the drug and imposing penalties upon its retail distribution, while in other countries golden profits are the reward of its wholesale manufacture. Here, surely, is a task for the League of Nations.

The suppression of the traffic in "dope" is an aim in which men and women of goodwill in every country can unite. It should be an easy matter to gauge within narrow limits the amount of cocaine needed for surgical uses, and after that we must have an international Cocaine Convention to wipe this vile traffic from the face of the globe. It is idle to compare the vogue of such a deadly drug with the consumption of alcoholic beverages.

The moderate use of good liquor is a habit none but fanatics condemn. The "moderate" use of cocaine, if such a term may be applied, is the first step on the road to death and damnation.



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**The Cocaine Smugglers  
IS GETTING.**

---

**WATCH FOR THE  
'TRADE SHOW.**

---

**CAPITOL PRODUCTIONS,  
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# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

**Local K.R.S.—Church and Renter—Slack Business—"Cocaine" to be shown in Newcastle and Gateshead—New Manager of Stoll's Theatre.**

**O**N the part of some of the renters, interest in the Newcastle Centre of the K.R.S. appears to be waning. I learn that strenuous efforts are to be made by the more enthusiastic members of the trade to bring the laggards up to scratch and secure a better attendance at the branch meetings. Since the branch was opened the different renters have been able to render valuable assistance to one another as a result of their deliberations, as there are many things which affect the renters as a body, and upon which it is desirable that joint action should be taken.

## Church and Renter.

Mr. William Walker, of Walker's Exclusives, Newcastle, has just returned from a week's stay in Edinburgh, where he was a lay delegate of the Church of Scotland in England to the Annual General Assembly of the Church of Scotland. In the course of his duties Mr. Walker was called upon to address the house, which was presided over by the Lord High Commissioner, the Duke of Sutherland, who was accompanied by the Duchess of Sutherland and other dignitaries.

## Business Slack.

Exhibitors are having a rather lean time just now, and the recent heat wave has not improved matters, people preferring to get into the open. A proprietor of one of the district halls the other day remarked that things were about as bad as they could possibly be, which he attributed to the fine weather and the widespread industrial depression.

## "Cocaine" to be Shown.

This film, which has created so much comment, has been privately screened to the Lord Mayor of Newcastle, the Chief Constable, and members of the Watch Committee, who have passed the picture for public exhibition. The members of the Gateshead Watch Committee were also present at the trade show on June 1, and, like their Newcastle brethren, have raised no objection. The film was screened to the public at the New Pavilion, Newcastle, during Whit Week. An interesting thing in connection with this is an announcement by Mr. G. Harcourt, the manager, of a prize of £2 2s. for the best essay as to why the Censor banned the film.

## Strong Bookings.

The John M. Stahl picture, "The Child Thou Gavest Me," which is being handled by Moss Empires, has caught the eyes of the exhibitors, with the result that they have been hot after it, and the firm's representative has succeeded in fixing up quite a large number of contracts.

## Royal Wedding Presents.

Mr. Percy Lloyd, the local manager for Pathé's, informs me that it is his intention to show on June 12 the film of Princess Mary's wedding gifts to the Duke of Northumberland, the Lord Mayor of Newcastle, and other civic dignitaries, at the Newcastle Picture House. Mr. Lloyd states that in spite of the depression he is holding his own, and among the outstanding features that will be to hand during the present month will be "Hail the Woman" and the super animal serial, "Jungle Goddess."

## National Film League.

The films which this League have been holding so that the release dates can be brought within a reasonable time of the trade show are now coming forward. "When Greek Meets Greek," which is being handled by Butcher's, will be screened to the trade on June 15, and will be followed by "Bachelor's Baby," from the House of Granger, on June 22.

## Northern Mutuals.

Mr. C. Christianson, of the Northern Mutuals, has recently secured a couple of new subjects for the territory, "Dangerous Paths" and "Trail of the Cigarette," both of which he recently placed before exhibitors, who have since made numerous inquiries in respect to both.

## New Manager of Stoll's Theatre.

Mr. R. Richards, the general manager of the Stoll Theatre, Newcastle, is to have Mr. W. P. Carter, late of the Picture House, Southampton, as his assistant, in succession to Mr. W. H. Lindon Travers.

## ENTERTAINMENT TAX CONDEMNED.

### Bradford Theatre Loses £1,282 in Six Months.

**T**HE Entertainment Tax was roundly condemned last week at the first annual meeting of the Bradford Theatre Royal Picture House, Ltd., over which Mr. Francis Laidler presided. Since the theatre was opened on December 5 last a trading loss of £1,282 had been incurred, but this had been negated by Mr. Laidler, who had paid a similar sum into the company, and had also personally paid a sum of £1,395 for distribution as accrued dividend on the Cumulative Preference Shares.

In moving the adoption of the report and balance sheet, Mr. Laidler said the injustice of the Entertainment Tax could not be more clearly demonstrated than in their own case. Since December 5, 1921, £2,163 had been paid to the Government, and the loss incurred by the company was occasioned by the

operation of the tax. If Members of Parliament could understand things properly, he added, the tax would not last for six months. It was a war tax, and should have been dispensed with when the war finished.

Mr. L. Denham, booking and general manager of the Majestic Picture House, Leeds, also condemned the incidence of the tax, and stated that a sum of £16,000 would have to be paid to the Government by the theatres with which he was connected. Arrangements were being made for the Theatre Royal, Bradford, and the Majestic Theatre, Leeds, to book their films in conjunction with a circuit of ten cinemas. That would, he thought, be beneficial to all the places from every point of view.

The resolution was adopted. Mr. Laidler was re-elected a director, and Mr. A. E. Lancaster was appointed a director in place of Mr. William Firth (resigned).

Mr. Laidler, having been unanimously elected, responded. He laughingly suggested that the payments he had made this time must not be taken as a precedent. He hoped there would be no necessity for it again. (Laughter.)



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‘THE PEOPLE,’ May 21, 1921.

“Princess Jones,” a Vitagraph production, another release, is a delightful comedy-drama which will please all who like humour mingled with action in a rattling good plot. Alice Calhoun takes the principal character.

“THE NEWS OF THE WORLD,” May 21, 1921.

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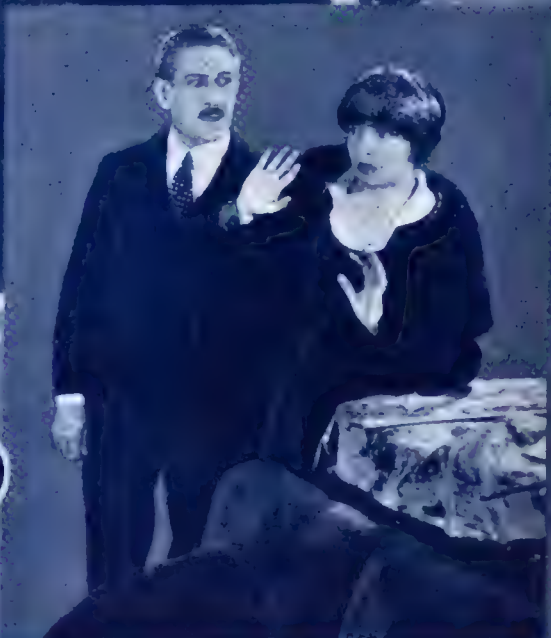
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**TRADE SHOWS:**

**LONDON:** New Gallery Kinema, Regent Street, W., Thursday June 15, at 11-15 a.m.

**GLASGOW:** Cranston's Picture House, Renfield Street, Thursday June 15, at 11 a.m.

**LEEDS:** Cinema Exchange, Friday June 16, at 3-15 p.m.

**SHEFFIELD:** Tivoli Cinema, Norfolk Street, Tuesday June 20, at 11 a.m.

**BIRMINGHAM:** Scala Theatre, Smallbrook Street, Tuesday June 20, at 11 a.m.

**MANCHESTER:** Cinema Exchange, The Parsonage, Tuesday June 20 at 12 noon.

**NOTTINGHAM:** Picture House, Long Row, Wednesday June 21, at 11 a.m.

**NEWCASTLE-ON-TYNE:** Stoll's Tyne Theatre, Westgate Road, Thursday June 22, at 11-15 a.m.

**BRISTOL:** Queen's Picture House, Peter Street, Friday June 23, at 11-15 a.m.

**CARDIFF:** Cinema Exchange, Tuesday June 27, at 12-15 p.m.

**LIVERPOOL:** Scala, Lime Street, Tuesday June 27, at 11-15 a.m.

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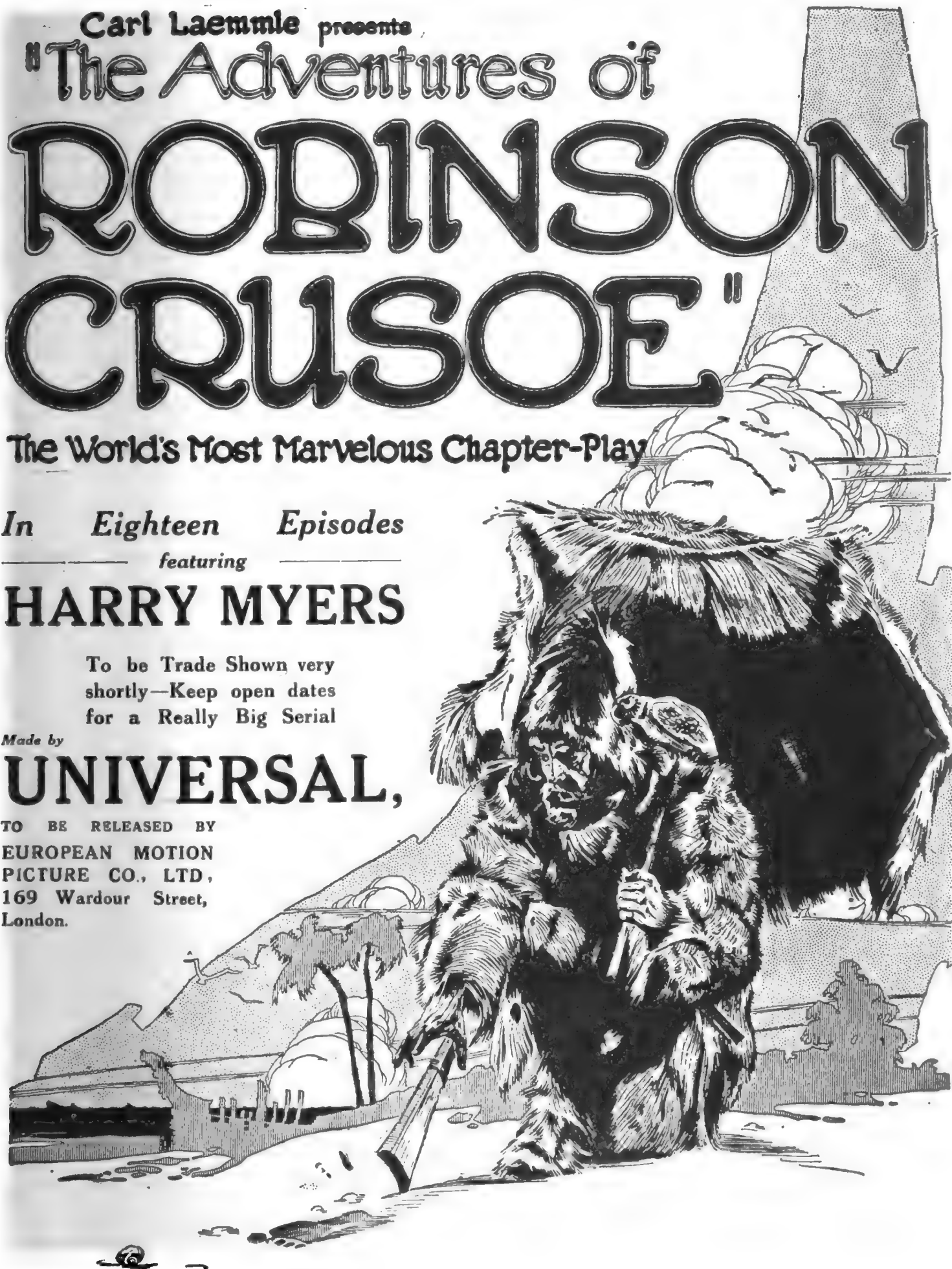
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JUNE 17, 1922

THE FILM RENTER &

# MOVING PICTURE NEWS

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# THE FILM RENTER and Moving Picture News

Managing Editor: Low Warren.

## FORTHCOMING TRADE SHOWS.

### LONDON.

**MONDAY, JUNE 19.**  
Anchor, Shaftesbury Pavilion 11-30 A Page from Life  
Ass. First National, Own Theatre, 3. Kindred of the Dust.

**TUESDAY, JUNE 20.**  
Fox, Alhambra, 11. Nero.  
European, West End, 11. The Leather Pushers.  
Goldwyn, Shaftesbury Pavilion, 11. Mr. Barnes of New York.  
Famous-Lasky, New Gallery, 11. The World's Champion  
Ass. First National, Own Theatre, 11. Kindred of the Dust.

**WEDNESDAY, JUNE 21.**  
Gaumont, New Gallery, 11. Christie Two-Reel Comedies.  
European West End, 11. The Heart of a Wolf.  
Goldwyn, Shaftesbury Pavilion, 11. Man With Two Mothers.  
F.B.O., Own Theatre, 10 and 1-30. The Kiss.  
Ass. First National, Own Theatre, 3. Kindred of the Dust.

**THURSDAY, JUNE 22.**  
Gaumont, New Gallery, 11. A Prince of Lovers.  
European, Shaftesbury Pavilion, 11. The Adventures of Robinson Crusoe.  
F.B.O., Own Theatre, 10 and 3. The Kiss.

**FRIDAY, JUNE 23.**  
Ideal, New Gallery, 11-30. The Four Seasons.  
Artistic, Shaftesbury Pavilion, 2-30. Head of the Family and The Heart of the North.  
B.E.F., Shaftesbury Pavilion, 11. Selected Feature.

### MANCHESTER.

**MONDAY, JUNE 19.**  
Pathé Oxford St. P.H., 11. Hail the Woman.

**TUESDAY, JUNE 20.**  
Grainger, Kinema Exchange, 12. A Bachelor's Baby.  
Gaumont, Gaiety, 11. Love's Crucible.  
Gaumont, Own Theatre, 2-30. Love's Crucible.  
Famous-Lasky, Kinema Exchange, 2. The World's Champion.  
Provincial Productions, Dean-gate P.H., 11. The Spurs of Sybil.  
Walturdaw, Kinema Exchange, 11. Riders of the Night.

**WEDNESDAY, JUNE 21.**  
Weisker Bros., Kinema Exchange, 11. Home-spun Folks, also a Comedy.  
Fuller, Gaiety, 11. The Bohemian Girl.  
Fuller, Kinema Exchange, 2. The Bohemian Girl.

**THURSDAY, JUNE 22.**  
Ass. First National, Gaiety, 11. Penrod.  
F.B.O., Kinema Exchange Action.  
Goldwyn, Own Theatre, 11 and 2-30. Man With Two Mothers.  
Fox, Futurist, 11. The Count of Monte Cristo.

**FRIDAY, JUNE 23.**  
Famous-Lasky, Gaiety, 11. Fool's Paradise.  
Capitol Productions, Futurist, 11. The Cocaine Smugglers.  
Walturdaw, Kinema Exchange, 11. Under Suspicion.  
Fuller, Kinema Exchange, 12. Angel Factory and A Temporary Lady.  
Weisker (L.I.F.T.), Kinema Exchange, 2. The Flaming Waltz.

### LIVERPOOL.

**MONDAY, JUNE 19.**  
Provincial Productions, Futurist, 11. The Spurs of Sybil.

**TUESDAY, JUNE 20.**  
Famous-Lasky, Futurist, 11. Fool's Paradise.

**WEDNESDAY, JUNE 21.**  
Gaumont, Scala, 11. Little Minister.  
Gaumont, Own Theatre, 2-30. Little Minister.  
Ass. First National, Palais de Luxe, 11. Penrod.

**THURSDAY, JUNE 22.**  
F.B.O., Palais de Luxe, 11. The Man Tamer.

**FRIDAY, JUNE 23.**  
Goldwyn, Palais de Luxe, 11. Man With Two Mothers.  
Goldwyn, Kinema Exchange, 2-30. Man With Two Mothers.  
Famous-Lasky, Scala, 11. The World's Champion.  
Fuller, Futurist, 11. The Bohemian Girl.

### BIRMINGHAM.

**TUESDAY, JUNE 20.**  
Grainger's, Scala, 11. A Bachelor's Baby.  
Pathé, Theatre de Luxe, 11. The Fighter.

**WEDNESDAY, JUNE 21.**  
Gaumont, Own Theatre, 11 and 2-30. Sheltered Daughters.  
Goldwyn, Futurist, 11. When Romance Rides.

**FRIDAY, JUNE 23.**  
Goldwyn, Futurist, 11. Mr. Barnes of New York.  
Famous-Lasky, Scala, 11. The World's Champion.

**SUNDAY, JUNE 25.**  
Ass. First National, New St. P.H., 7. Penrod.  
F.B.O., Scala, 7. Luring Lips.  
Famous-Lasky, Futurist, 7. Fool's Paradise.

### NOTTINGHAM.

**TUESDAY, JUNE 20.**  
Butcher, Long Row P.H., 11. When Greek Meets Greek.  
F.B.O., Mechanic's Hall, 10-45. Daughter of the Law and Luring Lips.  
Famous-Lasky, Lounge, 11. Law and the Woman and Travelin' On.

**WEDNESDAY, JUNE 21.**  
Grainger, Long Row P.H., 11. A Bachelor's Baby.  
Famous-Lasky, Scala, 11. Fool's Paradise.

**FRIDAY, JUNE 23.**  
Ass. First National, Long Row P.H., 11. Scrambled Wives.  
Pathé, Scala, 11. Hail the Woman.  
Vitagraph, Lounge, 11. Too Much Business.

**SUNDAY, JUNE 25.**  
Gaumont, Scala, 6-30. Love's Crucible and Sheltered Daughters.

### BRISTOL.

**FRIDAY, JUNE 23.**  
Grainger's, Queen's, 11-15. A Bachelor's Baby.

**SUNDAY, JUNE 25.**  
Gaumont, Queen's Kinema 3. Guarded Lips and The Little Minister.

### LEEDS.

**TUESDAY, JUNE 20.**  
Gaumont, Kinema Exchange 2-15. Sheltered Daughters.  
Pathé, Kinema Exchange, 3-15. The Jungle Goddess.  
Famous-Lasky, Kinema Exchange, 10-40. The World's Champion.  
Pathé, Kinema Exchange, 3-15. His Wife.

**WEDNESDAY, JUNE 21.**  
Ass. First National, Kinema Exchange 10-40. Scrambled Wives.  
F.B.O., Kinema Exchange, 11-40. Luring Lips.  
Goldwyn, Kinema Exchange, 2-15. Grand Larceny.  
Famous-Lasky, Kinema Exchange, 10-30. Fool's Paradise.

**FRIDAY, JUNE 23.**  
Walturdaw, Kinema Exchange 3-15. Return of Mary.  
F.B.O., Kinema Exchange, 2-15. The Kiss.  
Goldwyn, Kinema Exchange, 10-40. When Romance Rides.

### SHEFFIELD.

**TUESDAY, JUNE 20.**  
Grainger, Tivoli, 11. A Bachelor's Baby.  
Ass. First National, Cinema House, 11. Scrambled Wives.  
Goldwyn, Electra Palace, 11. When Romance Rides.  
Walturdaw, Union St. P.P., 11. Heart of an Acrobat.

**WEDNESDAY, JUNE 21.**  
Vitagraph, Union St. P.P., 11. Too Much Business.  
Famous-Lasky, Electra Palace, 10-45. The World's Champion.  
Pathé, Tivoli, 11. Hail the Woman and His Wife.

**FRIDAY, JUNE 23.**  
Gaumont, Union St. P.P., 11. Sheltered Daughters.  
F.B.O., Own Theatre 3. Action.  
Goldwyn, Electra Palace, 11. Grand Larceny.  
Famous-Lasky, Tivoli, 11. Fool's Paradise.

### NEWCASTLE.

**MONDAY, JUNE 19.**  
Phillips, New Pavilion, 11. Tropical Love.

**TUESDAY, JUNE 20.**  
Fox, Empire, 11. Footfalls.  
Ass. First National, Stoll, 11. John Chilcote, M.P.  
Mercury New Pavilion, 11-15. Another Man's Boots, etc.

**WEDNESDAY, JUNE 21.**  
Goldwyn, New Pavilion, 11. When Romance Rides

**THURSDAY, JUNE 22.**  
Grainger, Stoll, 11-15. A Bachelor's Baby.  
F.B.O., New Pavilion, 11-15. Daughter of the Law.

**FRIDAY, JUNE 23.**  
Famous-Lasky, Grainger, 11. Fool's Paradise.

### GLASGOW.

**MONDAY, JUNE 19.**  
Fox, Grand Central, 11. Footfalls.  
Cosmograph, Cranston's, 11. Sheriff of Hope Eternal.  
Famous-Lasky, Cinema House, 11. Fool's Paradise.

**TUESDAY, JUNE 20.**  
Gaumont, Salon, 11. Love's Crucible.  
Gaumont, Own Theatre, 2-30. Love's Crucible.  
Goldwyn, Cinema House, 11. Darlin'.

**WEDNESDAY, JUNE 21.**  
Famous-Lasky, Cinema House, 11. Travelin' On.  
Jury Own Theatre, 2-30. His Own Law

**THURSDAY, JUNE 22.**  
Goldwyn, New Savoy, 11. When Romance Rides.  
Jury, Own Theatre, 2-30. Stable Companions.

**FRIDAY, JUNE 23.**  
Pathé, King's, 11. The Jungle Goddess.  
Pathé, Own Theatre, 5. The Jungle Goddess.  
Ass. First National, Cinema House, 11. John Chilcote, M.P.  
F.B.O., Own Theatre 2-30. Daughter of the Law.  
Waverley, Salon, 11. The Soul of a Child.

### DUBLIN.

**TUESDAY, JUNE 20.**  
Gaumont, Own Theatre, 11. Soul of Youth.  
F.B.O., Sackville, 11-30. Beautiful Gambler.  
Pathé, Carlton, 11-30. The Chicken in the Case.

**WEDNESDAY, JUNE 21.**  
Fox, Sackville, 11. The Ragged Heiress and Chasing the Moon.

**THURSDAY, JUNE 22.**  
Phoenix, Sackville, 11-30. Last of His People.

**FRIDAY, JUNE 23.**  
Ass. First National, Carlton 11-30. The Infidel.

### BELFAST.

**WEDNESDAY, JUNE 21.**  
Gaumont Own Theatre, 11. Soul of Youth.

**THURSDAY, JUNE 22.**  
Ass. First National, Panopticon, 11-15. Bob Hampton of Placer.

**FRIDAY, JUNE 23.**  
Pathé, Panopticon, 11-30. The Chicken in the Case.

### CARDIFF.

**TUESDAY, JUNE 20.**  
Gaumont, Kinema Exchange, 3. Soul of Youth.  
Wardour, Kinema Exchange, 12-15. The Grey Dawn.  
Vitagraph, Kinema Exchange, 11. Too Much Business.  
Famous-Lasky, Imperial, 11. Fool's Paradise.  
Goldwyn, Kinema Club, 11. Darlin'.

**FRIDAY, JUNE 23.**  
Butcher, Kinema Exchange, 12-15. When Greek Meets Greek.  
Ass. First National, Kinema Exchange 3. A Woman's Place.  
Pathé Kinema Exchange, 12-15. The Fighter.  
Goldwyn, Kinema Exchange, 11. Man With Two Mothers.  
Famous-Lasky, Own Theatre, 11. Travelin' On.

They All think it's fine!  
Read what they say about—

*No. 1 of the British National Programme*

THE WALTER WEST PRODUCTION

# "When Greek Meets Greek"

Featuring

By PAUL TRENT.

**VIOLET HOPSON and STEWART ROME**



#### BIOSCOPE.

"This film is notable for careful attention to detail, convincing realism, and polished and refined acting."

#### THE TIMES.

"'When Greek Meets Greek' . . . is a thoroughly interesting production. It is based on Mr. Paul Trent's novel of the same name. There is plenty of excitement, and the producer has made the most of his material. The scenes, in which the hands try to wreak their anger on the heroine, are extremely well done, and the producer has handled his crowds admirably. The film contains some excellent views of work in one of our great steel-producing factories. The acting is quite good. Miss Violet Hopson is the other 'Greek,' and she makes a very determined young lady. The remaining parts are all quite competently played. A word should be said for the restraint of the producer. His good taste is conspicuous throughout, and probably that is the reason why the film has been granted by the British Board of Film Censors a certificate permitting it to be shown for universal exhibition."

#### THE WESTMINSTER GAZETTE.

"The story . . . is acted in a straightforward way, and the scenes taken at actual steel and iron works on the Tyne are very well done."

#### INDEPENDENT FILM REVIEWERS.

"A very nicely-produced romantic drama. The acting is good, and the photography mostly excellent. Production tasteful and suitable. Interiors well chosen and staged. Acting good. On the whole the photography is excellent, tinting and toning very good."

**"U" CERTIFICATE  
RELEASED JAN. 1923**



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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 5987.

No. 449.

SATURDAY, JUNE 17, 1922

SIXPENCE.

## THE "BIG PUSH" FOR PATRONAGE.

### Another Means of Pulling In the People on Hot Evenings.

FOR two or three weeks past we have devoted our front page leader to what we regard as a topic of supreme importance to exhibitors at the moment, viz, how best to combat weather conditions, and attract people to the picture theatre.

The advice of the arm-chair critic costs very little, and as a rule it is worth just about the same amount. But the writer of these articles has had a thorough and practical experience of the show business, and therefore writes with knowledge on the subject. He has himself been "up against" weather conditions; he has experienced the ups and downs of the showman's business, and can, therefore, see things from the angle of the man who has his eye anxiously on the pay box, can appreciate his difficulties, and in these articles has tried to make helpful suggestions that will enable the man of energy and resource to carry on, and "hold the fort" till better times return with the shorter days.

In previous articles we have touched upon the importance of paying the closest attention to the theatre and its ventilation; to making the house cool, and advertising the fact by means of appropriate announcements and a display of flowers, ice blocks, and running water in the vestibule. We have referred to the absolute necessity of regularly airing the house between sessions; we have advised care in the selection—often months ahead—of pictures intended for exhibition in "the dog days" and last week we paid special attention to the subject of wireless news as an added attraction to the theatre program. When we wrote this article we were not aware of the fact that such a scheme—on slightly different lines—had already taken shape, but, as our news columns in the same issue indicated, the suggestion has already assumed practical form, as the announcement made by the Walturdaw Company shows. From time to time as developments justify it we shall return to a consideration of the subject, for the widespread use of wireless in places of public

entertainment, is likely in the near future to play an immensely important part in their development upon popular lines. For this reason exhibitors would be well advised to keep themselves fully posted on every phase of news distribution by wireless.

Our object in returning to the subject of combating weather conditions is not so much to dwell upon the marvels of this wonderful scientific invention, as to indicate to the showman how, by the employment of simple means, he can make a big push for patronage at the dullest season of the year. We have already indicated certain ways of doing this, but we have only incidentally referred to the matter of the program itself. The managers of the bigger theatres are hardly in a position to make alterations in their list of bookings which was settled many months ago. But there are many smaller showmen whose date book still has a number of vacancies; and there are others in the country towns still in the happy position of working from hand to mouth for their picture programs.

To these latter the suggestion of running an occasional repertory week during the summer months, in order to draw additional revenue, should make strong appeal. There are plenty of subjects available for such an experiment and it ought not to be difficult to arrange a six days' change of films once a month during June, July, and August, of so attractive a character, and at so moderate a cost, that the experiment would pay, and pay handsomely, for the little extra trouble involved.

Choose popular subjects, on the light rather than the heavy side, include a short comedy, an interest picture and a topical, and change your top-line attraction nightly. Above all, during the next three months shorten the length of the entertainment, and present it in cool and attractive surroundings. If you spend a little extra on advertising on the hoardings and get the local paper to talk about your show you will find, even on the hottest evenings, a big difference in the box-office receipts. Try it.

# By the Way: A Weekly Causerie on Trade Topics.

## The Tax Deputation.

**T**HE long-anticipated deputation to the Chancellor of the Exchequer on the subject of the Entertainment Tax took place on Wednesday afternoon at the House of Commons, and the nature of Sir Robert Horne's reply has already induced a much more optimistic feeling throughout the industry. The general opinion now appears to be that the present scale of taxation will be abandoned in favour of a flat rate duty, and, in view of the nature of the official reply, it has been decided for the time being to suspend all public meetings and propaganda on the subject, and a notice to this effect has, I understand, been sent to the secretaries of all C.E.A. branches.

## A Great Picture.

**F**ROM all accounts the new Fox super-production, "Nero," which is to be shown to the London trade next week, is one of the most ambitious projects upon which even that most enterprising firm has embarked. Most of its scenes were taken in Rome and its suburbs in the actual localities represented in the story. A few, however, were taken at the celebrated Villa d'Este in Tivoli, some at Mount Vesuvius, and a number in the Italian Alps. Eight months before a single foot of film had been exposed, William Fox sent two representatives to Europe to gather historical data in regard to Nero's reign and to secure accurate copies of the costumes of that period. More people, it is said, took part in the action of "Nero" than have ever appeared in any production in the history of motion pictures, and I am told that twenty-six cameras were in action simultaneously during some of the important scenes in the picture, to make which two hundred and twenty-five thousand feet of film was exposed.

## Mabel Normand in London.

**M**ABEL NORMAND, the famous film comedienne, who arrives in London on Monday next, will be remembered as Chaplin's first leading lady. She really stumbled into the film business. When she set out from Atlanta, Georgia, to win a place in the Broadway spotlight, it wasn't so easy to find a footing on the stage, and she filled in her time posing in the studio of Charles Dana Gibson and in commercial studios, where she "appeared" in new hats and new styles. Her first engagement was with D. W. Griffith. Later she became associated with John Bunny, Flora Finch, Ralph Ince, and others of the "old guard." The public will have an opportunity of seeing Mabel Normand in her latest picture, "Molly O," when it is released in September next.

## Lever Home From America.

**I**RAN into Alfred Lever, Stoll's general manager, last week, just after his return from a second successful visit to America. Mr. Lever tells me that the dispute which had arisen over the sale of "The Adventures of Sherlock Holmes" had been satisfactorily adjusted by him, and that so successful had been the exploitation of this picture that he had been able to sell the American rights of the companion, Conan Doyle's story, "The Hound of the Baskervilles." He had also sold the United States rights of "The Romance of Wastdale," by A. E. W. Mason, and "Froggy's Little Brother,"

which, it will be remembered, was produced by Mr. A. E. Coleby.

## American Conditions.

**N**EVER was there a time, said Mr. Lever, that had a brighter outlook for British pictures in the United States. There is absolutely no prejudice whatever on the part of exhibitor or renter against British pictures, and he is convinced that now production had ceased to a very large extent in America, there would be a greater chance of selling British films than ever there was before. Chatting about American conditions, Mr. Lever informed me that exhibitors are still doing remarkably good business, due to their exploitation of pictures. Production had closed down to a large extent, and exhibitors were turning their eyes to a new field, namely, England, for their supply of pictures in the future. Mr. Lever brought back with him some American films which he hopes to show to the trade in the course of the next few weeks.

## For the-Man-in-the-Street.

**A**N interest film, issued from a Wardour Street house last week, engaged the enthralled attention of a large crowd when shown to the public—immediately, by the way, following its making. The result, however, was most disappointing to the beholders, the ending being by no means according to the spectators' eager expectation. It virtually "hung fire." It ought, perhaps, to be explained that the film was merely a film of smoke issuing from the windows of a well-known renting firm, and was caused by the laying of asphalt floors within the building. The large gathering of spectators anxiously awaiting the arrival of the fire engine was quite at a loss to understand the unconcern of the police on duty, who merely chuckled at its disappointment.

## Whiskers on Britannia.

**T**HE question raised by the prologue to "Hail the Woman," reviewed elsewhere in this issue, that of the age-long oppression of woman by man, should interest such unalike people as Cicely Hamilton and G. K. Chesterton. It recalls the famous debate between the two, when Miss Hamilton, having urged the tyranny of man over woman through the ages, G.K.C. closed his reply, which instanced Helen of Troy and Venus in support of his contention, with "Good God! What man ever proposed putting whiskers on Britannia?"

## Duty and Danger.

**A** BRIGHTLY written book of travel, entitled "The Coasts of Romance," by Crosbie Garstin, has recently been published, dealing with a visit to Spain and North-west Africa. The writer tells an amusing story of a conversation with a cinematographer whom he met in Fez, who, seeing a man being bastinadoed, did not interfere, but set to work cranking away merrily. Mr. Garstin expostulated with him, and was told that a cameraman cannot afford to be particular:

Do you remember an attempt on Mayor Gaynor on New York docks? Well, there were six of us camera-men standing right alongside the assassin when he opened up. Did we horn in and spoil the biggest scoop for weeks? No, sir, we did not. We let the feller plug ahead, and twisted away at the cranks like Sam Hill.

**Praise for the Pictures.**

“**T**HANK God for the kinema, the only thing that stands between these people's lives (who live in Dockland) and utter drabness.”—*Lady Rodney.*

**All Hot.**

**H**OT tempers are the usual accompaniment of hot weather, as the kinema-manager out-West discovered who found himself obliged, owing to the supply of musicians falling short, to stick up the notice, “Don't shoot the pianist; he's doing his best.” A new book just out tells us what happens when people lose their tempers:

The arterial pressure is increased, the pulse is quickened, the blood supply to the viscera is lessened, and that to the skeletal muscles is increased; sugar as a source of energy is thrown into the blood from its storehouse in the liver, digestive processes temporarily cease; and the secretion of “adrenin” is greatly stimulated, the effect of which is to heighten all the above processes, to increase the ready coagulability of the blood, and to restore fatigued muscles quickly.

There's a warning for somebody.

**Sybil Thorndike on the Screen.**

**U**NDER the direction of Challis Sanderson, the youngest of British film producers, Sybil Thorndike, one of our most popular and talented stage stars, is to reappear before motion picture audiences in a Masters film version of “The Merchant of Venice.” Miss Thorndike will be seen in the rôle of Portia. This is not Miss Thorndike's first screen appearance, but she expresses her delight in having the opportunity to portray one of Shakespeare's most popular heroines for the screen. Mr. Sanderson has recently completed the production of a series of one-reel operas for the same company. It will be recalled that Miss Thorndike's most recent appearance on the screen was as Lady Macbeth in a short length film of the witches' cauldron scene.

**Cheerio.**

**T**HE above cheery greeting appears in big type on the card of invitation to the trade show of “Penrod,” issued by Associated First National this week. But when I looked at the card which is 9½ inches in width by 11½ inches in depth, and regarded the broiling sun outside the window, considerations of weight decided me, and I clipped out the small portion intended to serve as an invitation to the show and put it in a pocket too small to contain the full sized card. Why will renters indulge in these little extravagancies in the dog days?

**Film Star Shoplifter.**

**A** TESTIMONY to the clever concealment of the camera whilst taking street scenes at St. Albans during the filming of “The Cause of All the Trouble” (the Albanian Film Company's first production), was given by a tram conversation overheard by George K. Arthur, who is co-starring in that film with Flora le Breton, whilst returning to London the other day. Two dear old ladies were talking of their day's experiences when one related how, on passing a draper's shop, a well-dressed, pretty little slip of a girl was arrested by a policeman for shoplifting. What actually happened was that the two ladies had seen Flora le Breton playing the part of Mrs. Jimmy Rodney for the film. As arranged, Flora linked her arm in that of a policeman, mistaking it for that of George K. Arthur, the Jimmy Rodney in the film.



“DANNY.”

The above typical portrait of Joseph Darnenberg, the brilliant editor of the American “Film Daily,” now on a visit to this country, was specially taken for THE FILM RENTER on Tuesday. An article from his pen appears on another page of this issue.

**The First Stage of Film History.**

“**T**HE first stage of film history—in which mere novelty of appeal was sufficient to ensure success—is approaching its close,” says the “Yorkshire Post.” “What its future development may be none can predict,” continues this journal. “It has been suggested that since the film is a new artistic medium it requires a new form, more distinct than the new novel of Fielding and Richardson was from the romantic drama of the Elizabethans or the classical drama of the ancient Greeks. It may be so. If it is, as in all arts, that form will be settled by the genius who, all in a day, will develop the kinema art from its garish infancy into full manhood.”

**The Superior Leader writer.**

**A**NOTHER extract from the same article indicates how biased in their view some superior leader writers can be when they try. It is well worth reading for that reason, if for no other:

Meantime, pending the quest of the new form much can be done by producers. They may terminate the reign of dead-head imagination at once. They may start to banish their present scenario-writers, with their ideals of sensational and spectacular entertainment, and put in their place men of sufficient talent to recognise artistic unity, which will evoke imagination, when they see it; men whose conception of the morality of art is at least high enough to see that the business of catering for the pleasure of peoples involves fixing standards. For at once to bore men by relieving them of all mental effort, and at the same time to infringe their sense of good taste by being unaware of its existence, is not even a sound commercial proposition. In this is the film's best hope of an early revival.

*Tattler.*

# JOE DANNENBERG ARRIVES IN ENGLAND

## And Writes Special Article for "The Film Renter."

(By **JOSEPH DANNENBERG**, Editor "The Film Daily.")

*Danny, who is one of the most brilliant journalists in the film business over yonder, has just arrived in this country on holiday, and below he contributes to our columns an article written in his own inimitable style.*

**I**T'S a big pond. But that's all. Because there isn't very much difference. If any. Between the ills of England. Old and new. Because you know. America is only old England. Twisted around a bit. All over a tea party. And just to show. What good sports they are. Over here in England. They take tea. At least four times a day. And oftener. If possible. Especially around 4 o'clock. In the afternoon. Thank you.

But to get back to our muttons. As they say. There isn't any difference. Same kicks. From renters. Same kicks. From exhibitors. Same kicks. From producers. Same kicks. From stars. Life's just one kick. After another. And at that. The sun shines. In England. In June. As nowhere else in the world. Not barring Hollywood. And it's a wonderful country. With wonderful people. Even to the servants. Who say "thank you." When you fail to leave a tip. Even a tuppence.

### SOME OF THE KICKS.

Exhibitors. Or renters. As they call them here. Say rentals are too high. Where. Oh, where? Has this been heard before. And echo answers. Only echo. Plus every distributor. In America. And then they kick. At the heat. And threaten to close. Some of the houses. They've been doing that. In the States. Some time. And then they kick. At the lack of exploitation. Mention that word to Harry Reichenbach. And watch him tear out. His nails. If his hair wasn't so precious. That would go too. Harry says. There's one English word. Still Greek. In England. Among exhibitors. And that's exploitation. Over here exploitation. Consists of a lot of hopes. Of what the picture will do. Without anyone knowing. That it's on. And lithographs? Try to find one. Anywhere in downtown London. And the corner "Bobby" will weep. Try and find electric lights? Just try. (Lord; how Elljay Selznick and Dodo Gulick would weep.) Try and find a 24 sheet. Just try. It's easier to find royalty. Much.

### BILL FOX BECOMES DEMOSTHENES II.

Over in the States. Bill Fox is a producer. But a talker! An orator! Who ever heard him? And where? But crossing the Atlantic. And being honoured. As he has been. Has made William Demosthenes II. He orated fine. Several weeks ago. And cinched it. By giving the exhibitors £2,000. For their fight. Against taxation. Bill was always liberal that way. But at the Royal Automobile Club. You should have heard him talk. Over in the States. When I have tried it. Bill usually closes up. Tightlike. And says: "Have a cigar." And when he is pressed hard. He says again: "Have a cigar."

But at the R.A.C. He told the Twenty Club newspaper men, writers, critics, etc. And there were a lot of etc.'s. A lot of things. Which made them say

"Hear! Hear." As only an Englishman can say it. And mean it. He gave them straight from the shoulder stuff. And made them like it. Incidentally. Calling attention. To the tinpanny pianners. They have over here. Just as they have. In America. (It's sure strange how much akin these exhibitors are. All over the world.)

### CHRISTY COMEDIES.

Were put in the background. A Sunday or so ago. When Ben Hicks directed. And the locations were on the estate of the Duke of Manchester. The Duke was in it. But with him were Daphne Pollard. Recently at the Hippodrome. Fanny Ward. Whose great work in "The Cheat." Is still talked of. Leslie Henson. Whose "Alf's Button" was released by Hepworth. Jack Buchanan. Joe Sacks. Jack Dean. Who is Mister Fanny Ward? Harry Green. Of "Welcome Stranger." Babe Barnato. Of the millionaire house. Of that name. Melville Gideon. Who composes pretty things. Including "If Winter Comes." (Some music publisher in America better get it.) And Harry Reichenbach. It had a great plot. For a one-reeler. And the costumes were surely unusual. If Christy made it. Well, it might have been different. But Al was on the way. From Edinboro. And didn't get a chance. By the way. Al goes home on the Olympic.

### LITTLE ENGLISH PRODUCTION.

So they say. Which is a pity. When will English producers realize? What gorgeous locations they have? And use them. In stories. Of the right kind. Not good only for England. But the U.S.A. as well. If there are more magnificent shots. Than the Thames. With its white flannelled men. And pretty girls. In punts. Well. Let's see it.

Talking of locations. Harry Millarde. With Bill Fox. Has been busy looking them over. For "If Winter Comes." On which he starts shooting. Soon. Hasn't his cast together. But working on the script.

Harry holds the world record. For making more money. For the makers of handkerchiefs. Than any other person in the world. You see he made "Over the Hill." And he wants to make another great one. From his newest opportunity. Here's hoping he does.

### SHOWMANSHIP.

Walter Wanger. Left Covent Garden. To run the Rivoli. Which is down in Whitechapel. But leave it to Walter. For showmanship. There are few. Other than Hebrews. Who live down that way. But what does Walter do? To get them interested? Ask him. And he will modestly—very modestly indeed. Admit that he put into the big restaurant. Ham and eggs. And bacon and eggs. And they have been doing capacity business since. And you cannot get into the restaurant. Except from through the theatre. Smart lad.—Danny.



# TELL THEM WHAT YOU ARE SHOWING.

## What is the sense of Booking Big Films if you don't Exploit Them?

### SUPER ATTRACTIONS THAT THE EXHIBITOR KEEPS TO HIMSELF.

**E**XPLOITATION of pictures in this country, or the lack of it, is the one thing that impresses every American who comes to these shores. The latest arrival, William Fox, expressed himself very strongly on the subject at the luncheon of the Twenty Club on Tuesday.

Now, William Fox is not only a great producer, he is also a great exhibitor, inasmuch as he has a chain of very successful theatres in the United States. He is, therefore, entitled to speak with authority, and his views are worthy the deepest respect, because here is a man who knows what he is talking about.

#### FOX IS APPALLED.

Therefore, when Mr. Fox says he is appalled by the lack of exploitation of pictures in this country there is something radically wrong. In the course of his remarks he said, "I have found it very difficult during my visit to England to ascertain whether film exhibitors in this country are representative theatre owners or merely men of the 'pot-luck' type trying to make easy money. What's the use of renting a big film if you don't let the people know you are showing it?" In those few words Mr. Fox has touched the core of an evil that is slowly throttling the cinematograph industry in this country.

#### WHAT IS THE USE —?

It would be idle to pretend that the great bulk of British exhibitors are real showmen, because there is very little evidence that many of them know the first thing about showmanship. What is the use of booking big films unless you let the public know you have secured these great masterpieces for your theatre? What is the use of newspaper publicity, which is continually acquainting the great kinema-going public with the latest and greatest photoplays produced, if, when you have booked these films, a double-crown poster is the limit of your advertising? Last year, admittedly, we had a bad summer. For the greater part of it exhibitors moaned about the weather, yet when "The Kid" came over it beat the weather!

#### THE INEVITABLE RESULT.

This year we appear to be in the throes of another heat wave. The same symptoms are to be seen. Prominent exhibitors who are not showmen are advocating the closing of theatres. Did one ever hear such nonsense? Others say, "What's the use of booking big films, nobody will come in and see them," and if you look at the way they exploit their big films you are not so very much surprised that the public do not come in and see them. "The Queen of Sheba" has been admittedly a great film for the theatres, yet I have come across instance after

instance where this super attraction has just had a few double-crown posters put out to advertise it, with the inevitable result that the public has straggled along to the pay-box.

#### PRACTICALLY AN UNKNOWN ART.

The exploitation of pictures in this country is still a practically unknown art. The few exhibitors who really are showmen number less than a score. It is no use continually pandering to the exhibitor and calling him a showman, because he is not. In America if a man books a picture he exploits it, that is to say, he lets everyone within miles of his theatre know he has got it. He advertises largely in the local Press; he has a special musical setting for his picture; he gets every conceivable kind of poster, from a 48-sheet downward, and billing matter, and his efforts meet with the success they deserve. If he has a poor picture he doesn't make a song about it, but when he has a great picture then he lets the world know what he is showing.

#### GO AFTER THE BUSINESS.

Where can you see this state of affairs over here, except in the case of a few men whom one could manage? There is not one kinema manager in a hundred who really knows how to exploit pictures he has booked. How can you expect the public to come in to your theatre if you don't tell them what you are showing? Double-crown posters are not the only means available to acquaint the world about the goods you have got. Get a 48-sheet, 24-sheet, or a 12-sheet; advertise; create an atmosphere; and then see the difference. The slump will continue, and it will get worse if exhibitors do not wake up and realise they have to go out after the business in times like these.

#### EXPLOITATION—THE SAVIOUR.

Contrast this country with America. On the other side of the Atlantic they have their heat waves even worse than we get them. But there is no talk over there of closing down for eight weeks. They set out to beat the weather. They don't succeed in every instance, but they keep level pegging, and that is something. The average showman in America does not sit down and moan about the terrible condition of things. He realises to-day that he has got to go out after the business, and, as William Fox has told us, his chain of theatres are doing better than they have ever done. If one showman can do this, why not another? But the British exhibitor will only succeed in doing it when he realises that exploitation is the saviour of the business. There are many great pictures which will attract great audiences. When you book them, spend a little money on them, and tell the people what you have got.—E.W.F.

# TAX DEPUTATION TO THE CHANCELLOR

**Sir Robert Horne favours Flat Rate Duty, and promises to reconsider the whole question of the Entertainments Tax.**

**ALL PUBLIC MEETINGS AND PROPAGANDA TO BE SUSPENDED FOR THE TIME-BEING.**

**A** DEPUTATION from the kinematograph trade was received by the Chancellor of the Exchequer (Sir Robert Horne) in his room at the House of Commons on Wednesday afternoon, with a view to the case for the reduction of the Entertainments Tax being laid before him. The deputation, which was introduced by Mr. P. J. Hannon, M.P., consisted of Messrs. F. E. Adams, F. R. Goodwin, A. J. Gale, J. W. Barber, H. Victor Davis, Mr. Sumner Jones, Alderman Trounson, Councillor G. F. McDonald, Mr. J. McBride, and Mr Frank Hill (secretary of the Renters' Society). The Chancellor was accompanied by Sir Horace Hamilton, chief of the Customs and Excise.

## THE CASE FOR THE TRADE.

The case for the trade was presented by Mr. H. Victor Davis, who, in the course of his statement, said: As a deputation, we are anxious to make it clear that we fully recognise the serious nature of the present financial position, and the great difficulty of granting any Budget concessions at the present time. We wish this to be understood so that we may not be accused of lightly asking for concessions without recognising their gravity. The proposal we are to place before you is, in our considered judgment, the minimum concession that will permit the trade to carry on for the current financial year. The kinema-theatre proprietors of this country, after paying every form of taxation as paid by all other classes of trader, have to pay, irrespective of whether it leaves them sufficient to pay their working expenses, roughly 25 per cent. of the gross amount the public pay for their entertainment by way of what is known as the Entertainments Tax.

## A CARDINAL FACT.

A large majority of the kinema theatres in this country are at this moment on the verge of bankruptcy. All consideration of the Entertainments Tax must start with that cardinal fact in mind. An industry of very great economic importance because of the capital invested in it, and the large number of workers it employs, and of equally great social importance because of its services to the people, is on the brink of financial ruin. An aggregate capital of £40,000,000 is invested in the 3,500 kinemas of the United Kingdom. To this must be added the large sums invested in the production, printing, and distributing of films. The industry employs 120,000 persons. This is by no means the measure of its economic importance. Looking at the social aspect, it is enough to observe that the number of separate individuals who go to one or more theatres every month is at least 30,000,000. It provides, more than all other agencies combined, the pleasure and amusement of the masses of the nation. It is an educative and a formative

influence of the highest degree of power, and it can and does use that power to the national advantage. When, therefore, an industry like this is in danger of financial collapse, the public interest demands that the reasons thereof should be narrowly scrutinised. The proprietors of kinema theatres maintain that the Entertainments Tax is the principal cause of their perilous position.

## AN INDIRECT TAX.

When the Tax was introduced in the Budget of 1916 it is obvious that the Government meant to tax the "consumers" of pictures, and nobody else. The Tax was an indirect tax, it was to be collected as are other indirect taxes by the Commissioners of H.M. Customs and Excise, and its incidence was assumed to be the usual incidence of an indirect Tax. If this had not been the case, the Government would not have selected one special industry and subjected it to a Tax from which all others were free. Special, selective, penal taxation of any industry is out of the question in the British financial system. Therefore, if the incidence of the Tax has shifted, the original intention of the Tax is defeated, and the necessity for its modification or removal is made out. The case of the kinema proprietors is that this is precisely what has happened. The Entertainments Tax is an indirect tax on one class which has become in large measure a direct tax on another class. To an extent which accounts for their present unhappy position, the owners of kinema theatres are paying a tax which they were never intended to pay.

## DRIFT TO LOWER-PRICED SEATS.

The apparent incidence of the Tax is different from its real incidence. It has become a special, differential burden on a particular and important industry; it is something to which other industries (though some of these are meeting heavy weather) are not subjected. Since every indirect tax operates immediately on price, the increase of an existing indirect tax or the imposition of a new one is bound to affect the producer of the taxed commodity. The Chancellor intends to make the consumer pay, but he may, and often does, hit the producer by the changes in demand which follow the change in price. As soon as it becomes clear that the effect on all producers, not a few inefficient ones here and there, is bad, and that this bad effect is not transitory but permanent, the case against the Tax on its existing footing is made out. The Entertainments Tax has caused a marked and permanent transference of the clients of kinemas from the higher to the lower-priced seats.

The following figures, based on detailed returns for five typical weeks in 1920, and the corresponding weeks in 1921

from a circuit of 33 kinema theatres in London and 25 large towns conclusively show this drift to the lower-priced seats :

Weeks ending	1920.		1921.	
	Balcony.	Stalls.	Balcony.	Stalls.
April 2 .....	61,000 ...	242,000 ...	59,000 ...	318,000
July 2 .....	58,000 ...	259,000 ...	26,000 ...	189,000
October 1 .....	51,000 ...	261,000 ...	40,000 ...	242,000
December 10 ....	49,000 ...	258,000 ...	38,000 ...	228,000
December 31 ....	72,000 ...	348,000 ...	59,000 ...	313,000
	291,000	1,368,000	222,000	1,290,000

**HOW THE TAX HITS THE WORKING MAN.**

It is not necessary to dwell on the differentiation made by the Tax between various classes of the people. The working man pays a tax of 2d. on a 5d. seat—the Tax being 40 per cent. of the seat price. It is 3d. or 25 per cent. on a 1s. seat. But in a West-End theatre or music hall the wealthy man may be called on to pay a Tax which is as low as 12 per cent. of the seat price.

**INCREASED RUNNING CHARGES.**

The introduction of the Entertainments Tax coincided in time with the rises in wages, in cost of material, and in upkeep generally. The following table gives particulars of the increase in running costs for a group of thirteen similar kinema theatres between the years ending January 31, 1914, and January 31, 1922 :

Items.	Increased cost per cent. 1922 over 1914
Rates, Taxes, and Insurances .....	146.00
Salaries and Wages, Theatre .....	139.23
Salaries and Wages, Orchestra .....	70.62
National Health Insurance .....	220.43
Film Hire .....	174.5
Carriage .....	90.0
Advertising .....	149.47
Lighting and Heating .....	91.57
General Charges .....	75.75
Stationery and Printing .....	61.26
Telephones .....	21.05

This is the percentage increase in actual costs after all possible economies have been effected. Although all industries were subject to general increases, the entertainments industry alone had the further crushing burden of the Entertainments Tax.

**A PROPOSED FLAT RATE.**

We believe that a modified tax will, in the long run, by permitting us to readjust ourselves to the changed economic conditions, enable the industry to avoid the imminent collapse with its widespread ill-effects on allied trades. A flat rate of 10 per cent. on the gross turnover would correct many of the

injustices of the present Tax. It would at first involve a loss in revenue, but that is inevitable in any circumstances, for the trade cannot bear its present tax and live. The public would benefit in the form of reduced prices for seats, increased seats of the lower categories, better films and music, and more attractive exploitation, and the industry could make a bold bid to recover its lost turnover.

**UNDEMOCRATIC AND UNFAIR TAX.**

Even with a return to normal prosperity, it is inconceivable that we shall have substantial audiences other than during the evening periods—in point of fact, the greater the industry of the nation, the less time will be available for pleasures and normal evening audiences alone cannot, in the majority of cases, support a 25 per cent. Tax. The present Daylight Saving Act alone constitutes a special and heavy tax on this industry. The principle of a luxury Tax pressing most heavily on the poorest sections of the community might possibly be defended by technical arguments; but it could not be publicly defended, for it is essentially undemocratic, unfair, and, we believe, morally indefensible. The Tax as at present levied constitutes a reversal of the recognised principle that the heaviest burden of a tax shall fall on the shoulders best able to bear it.

**THE CHANCELLOR'S REPLY.**

The Chancellor of the Exchequer in his reply to the deputation intimated that he was still searching for a solution of the difficulties with which they were faced. His mind was still open on the subject. He thought they had made out a very good case, and he could assure them he would give the whole question his most sympathetic consideration, and would, in fact, reconsider the whole question of the Entertainments Tax. It was apparent from Sir Robert Horne's statement that he favours a flat rate duty, but his remark that " I do not want to kill the goose that lays the golden eggs. I want to get as many golden eggs as possible," seemed to indicate that whilst he is prepared to reconsider the incidence of the Tax, there is little likelihood of its immediate abolition. Sir Robert's whole attitude to the deputation, however, was sympathetic, and his reply left those present with a feeling of optimism that official steps may at length be taken to alleviate the position of the kinematograph exhibitors of this country.

**ALL MEETINGS AND PROPAGANDA SUSPENDED**

In view of the encouraging nature of the Chancellor's reply to the trade deputation a meeting was held during the evening at the headquarters of the Kinematograph Exhibitors' Association, Broadmead House, Panton Street, when it was decided to advise the 23 branches of the C.E.A. to suspend for the time being all public meetings and propaganda on the subject of the Entertainments Tax.

**CAPITOL PRODUCTIONS.**

**Liverpool Representative Appointed.**

**W**E understand that Mr. Torry Humphreys has been appointed Liverpool representative for Capitol Productions, Limited, and that his first trade show on behalf of this company will be held shortly.

He is leading off with " The Cocaine Smugglers," and according to reports from the London trade shows, this will certainly prove a winner for him.

This picture has been passed by the Censor and is intended for immediate release.

**" THE BOHEMIAN GIRL."**

**Dates of Lancashire Trade Shows.**

**F**ULLER'S EXCLUSIVES announce that the trade shows of Harley Knole's great production, " The Bohemian Girl " will be held next week. Manchester exhibitors will view at the Gaiety Theatre, Peter Street, on Wednesday next, June 21, at 11 a.m., and Mr. Fuller has also arranged to screen the picture in the afternoon of the same day at the Kinema Exchange. The Liverpool presentation is fixed for Friday, June 23, at the Futurist, at 11 a.m. Elaborate plans have been made by Mr. Blattner, of the Gaiety, to present the picture in the correct atmosphere.

# HOW AMERICA IS TACKLING THE KINEMA MUSIC DIFFICULTY.

## A Scheme which Aims at the Control of all Composers' work and the Elimination of Copyright Fees.

(By *SYDNEY S. COHEN, President, M.P.T.O. of America.*)

**T**HE imposition of a music tax on theatre owners for having certain musical compositions played in their theatres has become an evil which will require drastic action. A certain combination of publishers of music operating with a few selected composers, essay to control the music situation in the country, and impose such levies as may be agreeable to them upon those who use any part of the music they claim is copyrighted. Music and song have always been among a nation's freest elements. It was not until recently that any attempt was made to place an embargo on this vitalising phase of national life. Nothing so stimulates and nerves men and women into lines of patriotic activity as does music and song.

### The American Music Trust.

Theatre owners have been imposed upon by this combination, and thousands of dollars improperly exacted. The same process has been imposed on musical organisations of different kinds, and the proprietors of hotels and restaurants where music is a part of the daily routine. Musical compositions are not mechanical in process. An element of genius is involved in this line of endeavour which finds expression only in certain people. While the art may be cultivated, it yet must be inherent to obtain any reasonable development. The musical composition starts in the tuneful soul of the composer. It is not due to any inspiration furnished by the musicless head of a music trust, or the hum-drum noises of the printing press. But, in the present system of presentation, genius is subordinated to the extorting processes of the trust, and merit entirely set aside in cases where the same cannot be made to serve the dollar mark scale of the trust.

### The Loss to the Nation.

Separate entirely from the impositions practised on theatre owners and others by this trust, the loss to the nation in this throttling process cannot be calculated in dollars. It robs the people of the harmony that soothes, nerves, renews and reinvigorates, and is made to count in the redoubled effort of the pleased and edified masses along other and more material lines. How much American genius has been submerged and destroyed in this way will never be known, as the baneful influence of the trust has been felt everywhere. The dollar alone marks the time for the music trust. Merit in composition from the standpoint of helpful stimulation, mentally and morally, has no place with this trust. Because its processes strangled lofty effort, it has held American musical talent to the lower levels, and given us many compositions which tend more to debase than elevate, to demoralise rather than uplift and edify. This group has placed the nation on a jazz basis, because of its throttling influence along the whole range of musical effort. To what extent this baneful process has affected national morals is a question the people generally must consider.

### Bill to Modify Copyright Laws.

While the world of better men and women consider music as a lofty attainment, almost heavenly in quality, having attributes which ennoble, exalt and beget greater excellence, and higher degrees of personal character and nobility, the music trust put the dollar mark on it and commercialised in sordid, vulgar fashion this most magnificent of all our nation's treasures. The embargo of the music trust stands before American musical genius like a thing of evil, and abridges free expression.

The motion picture theatre owners of America have brought these facts before Congress, and Congressman Florian A. Lampert, of Wisconsin, the Chairman of the Patents Committee of the House of Representatives, has a Bill now before Congress affecting certain modifications in the copyright laws which will prevent the imposition of this music tax on theatres, and also, to a certain extent, loosen the grip of this music trust on American genius. A hearing will be held in Washington this month on the Lampert Bill, which draws the fangs of the music trust to some extent, and its passage will exert a favourable influence on music composing throughout the country.

### A Musical "Clearing House."

Another phase of this music situation which has come to mind as a result of this music trust's strangling effect on American genius, is the advisability of providing a freer and more definite outlet for talent along this line. We have 15,000 motion picture theatres in the United States subject to the exactions of the music trust. All other theatres, hotels, musical organisations, and even radiograph users, are also being made the victims of this trust. We can, through the Motion Picture Theatre Owners of America, establish what might be termed a "clearing house" for musical compositions. Let us invite all composers in the nation to use our organisation as a means of getting their compositions to the public. We can guarantee them an outlet which will be nation-wide in character. Establish a music department in connection with the Motion Picture Theatre Owners of America. Develop this so that definite connection will be had with printers who can handle musical compositions—and any competent printer can do this. Then arrange with the music stores to sell these compositions, and also sell the same to our members. We can advertise the compositions in our theatres, giving it the widest possible kind of publicity in this relation, and bring these musical selections to the personal attention, in demonstration form, of millions of people daily. Let us give music to the public free of all levies, tax or bounty—just charging for the composition the ordinary music store price. In this way we can crush the music trust, give a nation-wide stimulation to independent composers' efforts, and revive good, inspiring music in a manner hitherto unheard of.

# OPEN LETTER TO THE SECRETARY OF THE K.R.S.

## Mr. Hill taken to task for ill-advised comments in the "Daily Mail" on Trade condition.

DEAR SIR.—To say I was astounded, like many other business men engaged in the film industry, when I read your ill-advised comments to the representative of the "Daily Mail," is to put the matter very mildly indeed. Might I suggest that before making statements for the public Press you should consult your members, who consist of business men who have seen at a glance the disastrous results of your statements.

### A Little Comparison.

You said that 300 kinemas in this country were closed as a result of the slump. May I take it that this is something like 8½ per cent. of the theatres which enjoyed the war and post-war boom? A little comparison of this percentage with that of the idle spindles in the cotton industry, the printing machines in the printing industry, the idle ironfounders and steel smelting shops, in fact with any other industry in the country, will show you that 8½ per cent. of closed businesses is a far happier state of

affairs than in any one of the industries referred to in this letter.

May I also point out to you that this crying of stinking fish in the public Press is driving people from the kinema theatres. Some people are so constantly saying that business is bad and people won't enter the kinemas, that it is a wonder to me there is any audience left. You would be better occupied in looking after the affairs of your Society than in trying to discuss commercial matters which quite obviously you do not understand.

Then again, I am sure that the nice words you are putting into the mouths of the exhibitors as "reasons why" they cannot pay their film hire will be much appreciated by the members of your Society. Your statements and the statements of others in the film business who occupy permanent official positions, rather than hold financial investments, are driving away from the industry the finance it so badly needs.—Yours faithfully,

THE FILM RENTER.

## MR. HILL WRITES TO THE "DAILY MAIL" ABOUT IT.

SINCE the above was written we have received a communication from Mr. Frank Hill, the Secretary of the K.R.S., enclosing a copy of a letter he has addressed to the Film Critic of the "Daily Mail," on the subject of the interview referred to. In fairness to Mr. Hill we print this document as sent. It is as follows:

DEAR SIR,—I have had my attention drawn to an article appearing in Saturday's issue of the "Daily Mail," which purports to give the details of an interview you had with me on Friday last. In the first place several of the statements contained therein are not accurately given, and further, I am surprised that any statements I may have made should have been published by you in any manner whatever without my permission, or at any rate without my first having been asked whether there would be any objection to the remarks I made being published.

Several of these remarks were purely my own personal opinions, and you were not entitled to assume that I was speaking as Secretary of the Kinematograph Renters' Society, or on behalf of the industry at large. The article, published in the manner it has been, is not calculated to assist the industry, but rather the reverse, and I think, therefore, some mention should be made by you of the fact that the use of any personal opinions expressed by me was not authorised, and that the position of affairs is not such as your article would lead any member of the public to assume.—Yours faithfully,

F. HILL, Secretary.



# THE INCOMPLETE TRADE COUNCIL.

## Why not include the Press and all Trade Organisations and make it Really Representative?

SO the trade is once more about to try the experiment of running a Joint Council. In season and out of season for the past eighteen months, in fact, ever since its predecessor passed to the limbo of forgotten things, unhonoured and unsung, we have pleaded for the establishment of a Joint Trade Council which would be representative, in the widest sense of the word, of every section of the industry. At length our continual reiteration of a perfectly obvious need has been met by the appointment of an entirely brand new body.

### WHERE ARE THE REST?

For this much we suppose we must be thankful, for the trade moves—and has always moved—with painfully slow gait, even when the need for action was most urgent. But we cannot refrain from an expression of surprise at the composition of this addition to existing trade organisations. It is a Joint Trade Council in name, but in composition it is merely a fusion of the K.M.A., the K.R.S., and the C.E.A., and no more. Where are the rest of the trade societies and interests? Do those responsible for bringing the new Council into being seriously regard such a body as it is now proposed to form as representative of the wide and diversified interests of the trade?

If they do, we have no sort of hesitation in saying that we do not.

### SCOPE MUST BE WIDENED.

In the first place, the kinematograph industry to-day is composed of more than three sections; its interests touch others besides manufacturers, renters, and exhibitors; and if there is to be a Trade Council worthy the name, the constitution of the new body will have to be very considerably widened in its scope and action. Where, for instance, are the representatives of the innumerable bodies which now exist for the purpose of safeguarding the interests of the thousands of employees in every branch of the trade? If the new Trade Council

is to prove of service to the business it is essential that labour should be represented, so that questions affecting the interests of all parties can be discussed in a free and friendly way to the obvious advantage of all parties.

### WHAT OF THE TRADE PRESS?

Then again, the old and vexed question inevitably arises in connection with the formation of such a body. Where is the Trade Press? Why is it not represented upon the Council? How can any body which aims at serving and safeguarding the interests of the trade as a whole hope to succeed in its efforts unless the Trade Press is enabled to take an active part in its deliberations? This point should need no demonstration, but, judging by past experience, it will apparently take a lot of driving into the heads of those anxious to see the activities of the Joint Trade Council resuscitated. We are strong believers in the utility of such a body; indeed we hold and have many times expressed the opinion that it is little short of a scandal that so vast an undertaking as the kinematograph industry, which represents something like £40,000,000 of invested capital in this country, should still be without its Trade Parliament.

### A MISTAKE THAT MUST NOT BE REPEATED.

A truly democratic body would be representative of all interests in the industry, and by no stretch of the imagination can the newly-formed Council be regarded in that light. Its predecessor died of inanition, because the Trade Press was ignored. The same mistake must not occur again. To-day a real live Trade Council is vitally necessary if the industry is to make progress on the right lines. The promoters of the new organisation must bear this fact in mind. Let them invite the Trade Press and the delegates of all recognised existing bodies in the industry to join them in their deliberations, and we shall then have a body of collective opinion capable of legislating for its needs and requirements, both now and in the future.

## CARPENTIER'S SPECTACULAR FILM EXPLOITS.

**Famous boxer practising daring feats  
for his forthcoming British film.**

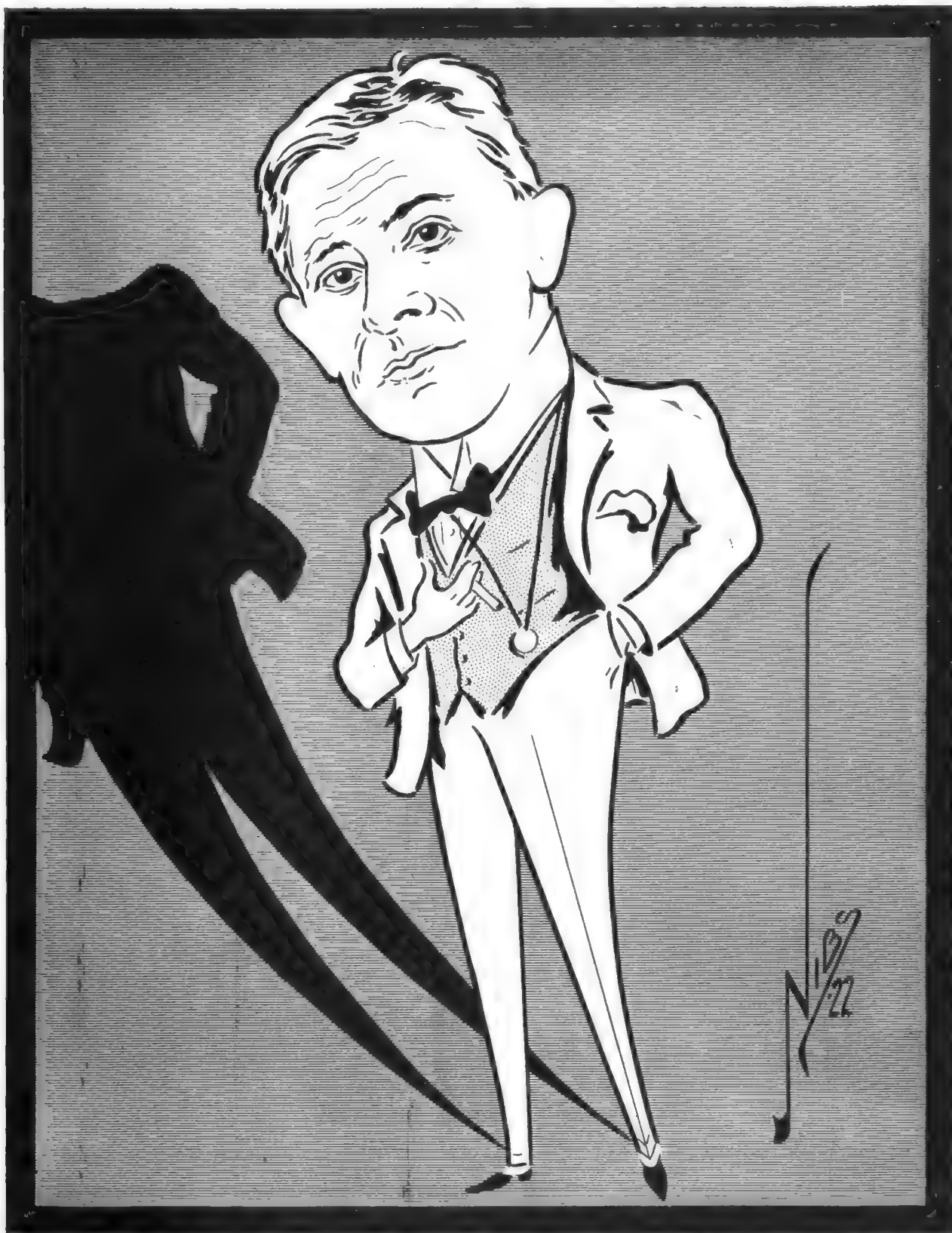
LONG jumps, high climbs, swift riding, and other daring feats have no terror for Georges Carpentier, the French boxing champion, who is practising up some spectacular exploits for the film which is to be produced in and near London about the middle of June by J. Stuart Blackton.

Reports from Paris have it that Carpentier will out rival

Douglas Fairbanks in his athletic "stunts"; but it is only fair to state that the Frenchman will have his own individual means of expressing daring action on the screen without copying the methods of other actors. The Blackton film will call for no such feats by Carpentier merely as "stunts," but in the course of the dramatic action there are occasions for such interesting exhibitions of the athletic prowess for which the French boxer is so well known.

The film scenes will show Carpentier as a romantic adventurer figuring in many picturesque episodes. He will do some fast riding, dangerous climbing, swift running, swimming, and also some boxing. He will have to deal with a spectacular situation in which the lives of many, including his sweetheart, are endangered by a flood, and he saves the heroine from a number of precarious situations. Carpentier's rehearsals of some of these scenes have attracted much attention in Paris.

# FILM TRADE PERSONALITIES.—No. 50.



Mr. A. E. NEWBOULD, M.P.,

*The Trade Spokesman in The House of Commons.*

# THE FUNCTION OF A FILM CRITIC.

## Rough Notes of an address to the members of the Stoll Club.

(By E. A. BAUGHAN, of "The Daily News.")

**T**HE function of the film critic in daily journalism is to combine with the news story of the play and a personal opinion concerning it, real constructive criticism. He must remember, too, that he is the servant of the public and not of the entertainer, and act accordingly. But this involves certain difficulties. Although there are certain fixed principles of film criticism, it has to be remembered that the æsthetic principles are not fully formulated. Mainly a film is good art if it achieves the aim of the producer, and here one might instance "The Wonderful Story," recently produced, as an instance of the aim of the producer being achieved.

### Keeping the Two Ends Separate.

But as a critic who endeavours to be constructive, several essential difficulties in film-making have occurred to my mind after three years' experience. In the first place the business and artistic ends of the industry are not kept separate, and although all entertainment is in one sense a business, the artist cannot work on those lines. He can only give the public what is in him, for no writer ever achieved popularity by aiming at it. At present the maker of films has to work to order; he has to give something that is not in him; and while the firm that makes films also sells them, the industry will remain an industry, and will not attain to the dignity of an art. The manager of a theatre or the publisher of a book buys from the author and sells to the public, but in very few cases has either of them had any say in the making of the play or the book.

### The Remedy for the Evil.

The remedy for this evil in the making of films is that the scenario-writer and the producer should be given an absolutely free hand, and when they have produced between them a well-considered scenario, there should be no kind of interference by the business end of the industry at all. Any necessary modifications afterwards should only be made with their consent. The producer should always try to realise the ideals of the scenario-writer. In other respects he has too free a hand.

### The Real Author.

With regard to the scenario-writer, he is for all purposes the author, even when adapting a novel or a play. He should consult the original author when possible, but for the purposes of making a film he himself should be considered the author. Throughout, too, he should work in harmony with the producer. Properly speaking, the scenario-writer should superintend the making of the film, and he alone should be responsible for any modification of it. The ideal would be an author and producer in one person. Griffith's strength lies in that, but also some of his weakness, for the kind of brain and temperament required for a producer are seldom possessed by the author, who is a man of dreams. The producer, on the other hand, is essentially a man of action, in the sense that he has to control forces that make for the realisation of an ideal; he is, as it were, the actor of the whole film.

But to place the scenario-writer in his proper position as sole author means a small revolution in the art. He is at present paid in this country on the basis of hack-work. That fact is a symbol of the importance in which he is held, and it must be reformed altogether.

### The Film Actor.

With regard to the player his difficulty is that of having to act the scenes piecemeal, a procedure which imposes a harder task upon the player in a picture than upon the stage. It means a more intelligent grasp of the character taken, in order that the player may, with very little prompting take up, at any moment, any part of the story, and it means more rehearsals. Over and over again it is evident in films that the players have not grasped the significance of their parts.

What moves an audience is the psychological drama, viz., what the actors think and feel, and elaboration for its own sake, and unnecessary stunts should be eschewed; the human story is the thing.

I am not taking a high-brow view of the film in speaking thus, but desire to see it make full use of all its great powers. To limit it to "interest" films is absurd. Many films I have seen have touched me deeply as stories, and if the moving pictures can do that they are an art. It is futile to criticise them for what they are not, or to compare them with any of the other arts.

## MIDLAND KINEMAS AT AUCTION.

### Properties withdrawn by Vendor.

**A** REFLECTION of the burden imposed upon exhibitors by the Entertainment Tax, and the check upon enterprise which it effects, was seen at the auction held last week at the Grand Hotel, Birmingham, for the purpose of offering for sale certain kinema properties. In every case the bids were not

sufficiently high to induce the vendor to sell, and the only property changing hands was that of business premises, which, although withdrawn, were afterwards sold by private tender.

The Picture House, Victoria Street, Wolverhampton, was withdrawn at £9,600, and the Coliseum, Dudley Road, Wolverhampton at £11,500. The Palace, High Street, West Bromwich, was withdrawn at £8,000, and bidding for the Electric Theatre and the Cinema de Luxe, Walsall, ceased at £11,000 and £9,500 respectively, no sale being registered. At £9,500 the Picture House, Kidderminster, was also withdrawn.



# FOX FILM THAT STANDS IN A CLASS BY ITSELF.

## Great Production of Dumas's Classic Novel, "Monte Cristo."

A Picture that is so well done that its intense dramatic scenes will hold any audience spell-bound—A remarkable production and a certain money-maker.

"MONTE CRISTO" is one of the most popular adventure stories ever written. Every boy has read and reread it; every man to whom its absorbing plot appeals has enjoyed returning to the famous romance of Alexandre Dumas which left so deep an impression upon his youthful mind. Such a story, packed as it is with thrilling incident, provides just the kind of material for a screen play. It has been filmed many times. We have seen it as a three-reeler in the early days of the industry; we have seen it as a five-reel feature film; as a serial; and now as a Fox super-production.

### FOX FILM IN CLASS BY ITSELF.

The picture, which was shown to the trade at the London Alhambra on Tuesday morning, stands in a class by itself. It is a magnificent production. That it cost over £100,000 to make we can well believe. From beginning to end its scenes are as perfect, and contain almost as fine local atmosphere, as if they had been done on the spots indicated by Dumas himself. We have the Chateau D'If, with all its gruesome interior scenes; the streets of Marseilles; the houses of the ruling classes in Paris in the early days of the nineteenth century; the Emperor Napoleon in his island prison at Elba; and we have glimpses of other French scenes reproduced as to the life. And seeing how wonderfully they have all been done in this remarkable version of a classic novel which everyone has read, it is difficult to realise that all of them were made on the other side of the Atlantic. Apart from the strength of the acting, which in every individual case is superb, the film is a great tribute to the work of the producer, Emmett J. Flynn, for this essentially French romance holds the audience enthralled from the first scene to the very last.

### WONDERFUL ACTING.

The story may best be described as an adaptation of Dumas's novel. It is "Monte Cristo" as William Fox considered it should be done, and in the result we have an elaborate picture production and a great screen play which will appeal to millions

of kinema-goers throughout the civilised world, wherever it is shown. It is a great film, finely conceived and carried through with all that careful attention to historic detail for which the Fox Film Company is so deservedly renowned. The story undoubtedly furnishes wonderful material for screen purposes, but in the hands of Emmett Flynn it has been utilised to the

fullest possible advantage. The scenes in the grim fortress crowning the rock in Marseilles Harbour are among the finest we have ever seen upon the screen. In these the acting of John Gilbert, as Edmont Dantes, is remarkable for its extraordinary strength and realism. We follow the unfortunate sailor through all the years of his captivity, and mark the gradual effect which his terrible isolation has upon the man. We see the prisoners burrowing beneath the rock, and a thrilling moment is provided when the two meet. Later we have the death of the Abbé and the dramatic incident when Dante substitutes himself for the dead man and, sewn up



SCENE FROM "MONTE CRISTO."

in a shroud, is plunged, with a weight attached to his feet, from the heights of the fortress into the boiling sea below. This is one of the best scenes in the picture, and is so well done that it will induce a thrill of excitement in the most phlegmatic audience that ever witnessed a picture.

### CHANGES THAT ARE JUSTIFIED.

In the latter part of the story we note certain changes not strictly in accordance with the novel as Dumas wrote it. But in view of the fact that these add materially to the strength of its finale, this fact may well be overlooked. The latter half of the picture is full of punch, and scenes of dramatic intensity follow one another with almost startling rapidity. Here, indeed, is melodrama at its best, and no production of Dumas's famous novel could have done fuller justice to story and theme than this remarkable Fox picture.

It is a film which exhibitors should see for themselves. If they do so they will have no hesitation in booking it, for it will draw full houses wherever it is shown.

# SIR GILBERT PARKER ON WRITING FOR THE SCREEN.

## And Mr. Fox on the Importance of Exploitation and the Value of Films in Education.

**F**OLLOWING the London trade show of the Fox film, "Monte Cristo," at the Alhambra on Tuesday morning, a largely-attended luncheon was held at the Royal Automobile Club, Piccadilly, under the presidency of Mr. F. Norman-Wright, chairman of the Twenty Club. Among the distinguished persons present were Sir Edward Marshall Hall, Sir Gilbert Parker, Mr. William Fox, several well-known Americans, including Mr. Joseph Dannenberg, editor of "The Film Daily," and the majority of the members of the Twenty Club.

The dual toasts of "The King" and "The American President" having been duly honoured,

Sir Edward Marshall Hall, in a brief speech, paid eulogistic tribute to the beauty and lavish character of the picture they had seen that morning. The Fox version of "Monte Cristo" was a wonderful example of what the American producer could do, more particularly when they remembered that most of the scenes were made on the other side of the Atlantic. The atmosphere of the picture was remarkable, and he had no doubt that when it came to be seen by the public of this country the film would prove the great success it deserved. (Applause.)

### Sir Gilbert Parker on Value of Films

Sir Gilbert Parker, the famous novelist, made an intensely interesting speech. Dwelling first upon the importance of the film industry and the great value of the pictures as a form of entertainment, he went on to remark that it is far easier to present on the screen a great and ambitious production than it is upon the stage. It was remarkable, however, that men of far less ability than many of the great dramatists of to-day were able to turn out successful films. A film scenario was entirely different to the script of a stage play. He had been in America for a considerable time last year with the object of studying the technique of this wonderful art at first hand, and he had come to the conclusion that there was a great deal more in it than most people thought. His one great ambition was to write a film such as "Queen of Sheba." He knew if he could write one such play that he could write many.

He believed that the film as a means of entertainment had a great future, but he also believed that we hardly realised yet in this country its true value as a means of education. He believed he was right in saying that films were used for the purpose of developing the youthful mind in no less than 7,000

American schools. In time the education authorities of this country would come to realise what a powerful weapon had been placed in their hands by the kinematograph, and we should then see it installed in every school of importance in this country. Such pictures as "Monte Cristo," "The Queen of Sheba," and other great films such as Mr. Fox had given them were of incalculable value, not only as entertainment, but as a means of education, and he most heartily congratulated that gentleman upon the great achievements of his company. (Applause.)

### Mr. Fox on Exploitation.

Mr. William Fox, in reply, made one of those typical speeches for which he has gained a reputation in this country. He believed that the future of the moving pictures would mean a marvellous revelation to us all. But, although his aim was to produce bigger and better pictures all the time, it was impossible to make them the success they should be with the public unless they were properly handled. "I am appalled," said Mr. Fox, "at the lack of exploitation of pictures in this country. I have found it difficult during my visit to ascertain whether your exhibitors are representative theatre-owners or merely men of the 'pot-luck' type trying to make easy money. What's the use of renting a big film if you don't let the people know you are showing it?" Apparently, the majority of English showmen did not understand how to make the most of a big picture when they got it. If they wanted to secure patronage they must properly advertise their wares. In the United States one in every five of the population was a regular kinemagoer. Why in the name of all that was sensible should the British trade rest content with one in every eleven of the population?

Speaking from a wide experience of authors the world over, Mr. Fox declared that the man who knew more about film production and more thoroughly appreciated all it involved than any other was Sir Gilbert Parker. He agreed with every word Sir Gilbert had said in reference to the educational value of films, and he himself believed that the propaganda value of pictures from an educational point of view was enormous. In America they fully recognise this fact. Out of a total of 42,000 schools in that country over 12,000 of them to-day employed films for educational and propaganda purposes. (Applause.)

Other speakers included Mr. G. A. Atkinson, Mr. Harry Reichenbach, and Mr. E. W. Fredman.

## LESLEY MASON'S NEW ENTERPRISE.

**L**ESLEY MASON, who has been in charge of trade paper publicity for Associated First National Pictures, Inc. since January, 1921, has now started in business for himself as a film editor. His resignation became effective on May 27.

Mr. Mason spent several months in this country in the summer of 1920, at which time he made a careful study of foreign conditions in the picture industry. At that time he was editor of "Exhibitors' Trade Review," with which trade paper he had been connected since its origin in 1916. Prior to that he had been associated with "Motion Picture News" as news editor. Mr. Mason will have his offices on the fifth floor of 729, 7th Avenue, New York City. In addition to his work as film editor, he will also pay particular attention to the preparation of European productions designed for the American market.

# THE QUEEN IN WARDOUR STREET.

## Her Majesty Visits the Offices of Pathe Freres to See the Film of Princess Mary's Wedding Presents.

**A**n exceptional honour was conferred upon the film industry last week, when H.M. The Queen, accompanied by Princess Marie Louise, Lady Bertha Dawkins, Sir Derek Kepple, the Very Rev. the Dean of Windsor, and others, drove to the Pathé offices, in Wardour Street, to witness the film record of Princess Mary's Wedding Presents.

Arriving in closed cars at 3 p.m., the party were met by Mr. Hedley Smith and other members of the Pathé staff, Her Majesty being presented with a bouquet of roses by Miss Doris Stouvenaut, daughter of Mr. Henri Stouvenaut, one of the joint general managers. A vast crowd had collected and the party was heartily cheered. Pathé had converted their studio on the fifth floor into a tastefully decorated theatre, a large screen and special projectors having been installed. The studio was decorated with royal purple draperies and huge masses of flowers.

The Queen was delighted with the Pathé film record

of the wedding presents, and expressed her admiration at the way in which it had been prepared, being particularly interested in the close-ups of prominent donors.

Following this exhibition the party were shown copies of the Pathé Pictorial, Eve's Film Review, and the Derby. Her Majesty appeared intensely interested in the pictures, and was particularly impressed by the "Slow Motion" finish of the big Epsom race, some doll manequins, and the Pathécolour Fashions shown in Eve's Film Review. She was heard to remark, "How lovely," and inquired how the process was carried out.

Before leaving a picture of the arrival of the party was pro-



THE QUEEN LEAVING THE PATHE OFFICES.

jected on the screen. Her Majesty was genuinely astonished at the speed with which the film had been prepared—a period of less than 40 minutes. After partaking of a cup of tea the Royal party drove away through the cheering crowd, the Queen graciously remarking that she had spent a most pleasant hour.

## PATHE CONFERENCE.

### Another Jackie Coogan Picture Secured.

Pathé Frères held a conference of their district managers in London on Tuesday, which was of great value and was well attended. Luncheon was served at the Trocadero Restaurant, and presided over by Mr. Hedley Smith, after which the party adjourned to the New Oxford to the trade show of "Hail the Woman." At the conclusion of the luncheon Mr. Hedley Smith spoke briefly upon the activities of the firm, mentioning the purchase of another Jackie Coogan picture, entitled "Trouble," for which Mr. Hedley Smith prophesied as successful a reception as had attended the other Coogan pictures. He claimed for the Pathé organisation that it was so efficient that at headquarters Pathé organisation that it was so efficient that at headquarters territories.

## KILNER'S MILLION DOLLAR DEAL

### Completes Big Deal in U.S.A.

F. W. Kilner, managing director of Kilner's Exclusive Films, Ltd., returned from America upon the Olympic on Saturday last. Before leaving, we understand, he announced that he had made arrangements to purchase close upon one million dollars' worth of pictures from American companies. The contracts, we are told, are now in Mr. Kilner's hands, and they will probably be completed in the course of the present week. Until this happens Mr. Kilner prefers to withhold the name of the organisation with which he has been dealing, but he states that his program for the next year or two will include subjects from most of the world's film producing countries, and will embrace many large features, serials, comedies, travel, interest and short subjects. Mr. Kilner left on Thursday for the Continent and hopes on his return to make a more complete announcement of his future plans.

JESSE L. LASKY  
presents a  
**CECIL B. DEMILLE**  
production  
**"FOOL'S PARADISE"**  
by Beulah Marie Dix and Sada Cowan  
Suggested by Leonard Merrick's story  
"THE LAURELS AND THE LADY"  
*A Paramount Picture*



Dorothy Dalton



Conrad Nagel



Mildred Harris



Theodore Kosloff



Julia Faye



John Davidson

### TRADE SHOWS

LONDON—Fri., June 16, at the New Gallery Kinema Regent Street, at 11 a.m.

GLASGOW—Mon., June 19, at Cinema House, Renfield Street, at 11 a.m.

LIVERPOOL—Tues., June 20, at the Futurist, at 11 a.m.

CARDIFF—Tues., June 20, at the Imperial, at 11 a.m.

NEWCASTLE—Fri., June 23, at the Grainger Picture Theatre, at 11 a.m.

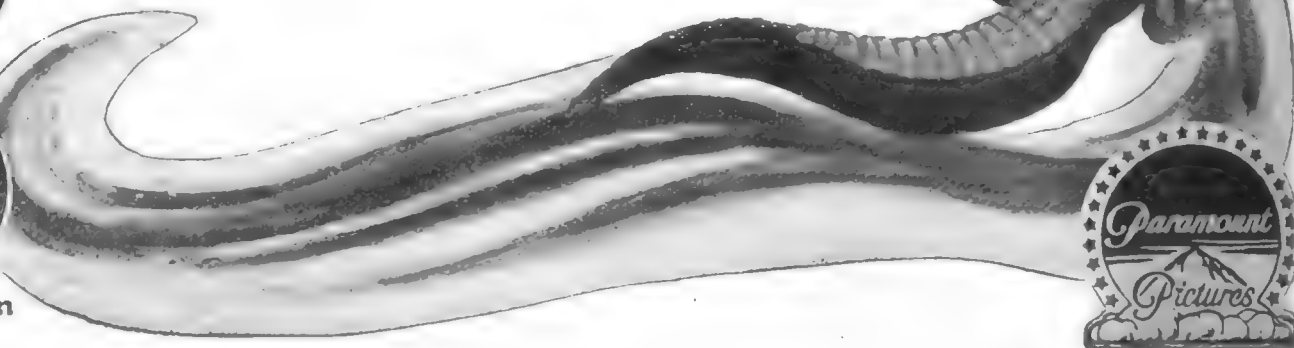
LEEDS—Wed., June 21, at the Cinema Exchange, at 10-30 a.m.

NOTTINGHAM—Wed., June 21, at the Scala, at 11 a.m.

MANCHESTER—Fri., June 23, at the Gaiety, at 11 a.m.

SHEFFIELD—Fri., June 23, at the Tivoli at 11 a.m.

BIRMINGHAM—Sun., June 25, at the Futurist, at 7 p.m.



CONTROLLED BY THE HAYMARKET SYNDICATE, AND DISTRIBUTED BY FAMOUS-LASKY FILM SERVICE, LTD.



# "THE COCAINE SMUGGLERS."

## An American Five-Reeler in which Cocaine Traffic Plays Quite an Insignificant Part.

People who expect to see a Cocaine picture will be disappointed, although the story is quite good, and the production, as a whole, very effective.

THE campaign for the repression of the traffic in cocaine being prominent in the public mind just now, it is only natural that producers' enterprise should seek to place before the kinema-going public, films with a cocaine interest. One of these was shown in London last week to the trade by Victor Savile, with the title of "The Cocaine Smugglers." In



SCENE FROM "THE COCAINE SMUGGLERS."

this particular case, however, the title has very little to do with the story, for notwithstanding the skill with which the theme is developed, the interest which the film possesses does not arise so much from the fact that it has to do with cocaine as that the story itself is quite good. The introduction of the insidious drug is merely an incident, and apart from sub-titles, some of which emphasise the evil of the use of cocaine, the picture might pass for an ordinary drama with the familiar theme of the abduction

of a girl for nefarious purposes. But it should be said that the production is very well done and likely to prove popular with most audiences provided they do not expect an *exposé* of the methods of the traffickers in the insidious drug.

### THE STORY.

Helen Barnes was employed by a modiste in New York, and her sister, a cocaine slave, worked at home for the firm. Jose Fernard, a cocaine trafficker, entering the modiste's establishment in connection with the purchase of a dress for his mistress, sees Helen, and wishing to get her into his power, follows her to her home, where, learning of her sister's illness, due to indulgence in cocaine, he suggests a sea trip on his yacht, the Jonathan. Understanding that his sister is accompanying them, the girls go, to find themselves with no other woman aboard, pestered by the evil attentions of Fernard. The Jonathan is struck by lightning and catches fire, ultimately sinking near shore, upon which the girls and Fernard land exhausted. Meanwhile, a wireless S.O.S. has been sent up and Jack Seville, Helen's sweetheart, who is, by an excellent arrangement, a Revenue Officer specially employed in the detection of cocaine traffickers, sets out in his sea-plane. He runs short of "juice" near the desert island, lands, and after a fight rescues the girls from their oppressor's clutches.

### EFFECTIVE STORM SCENES.

The storm scene is very well done indeed, its lightning and torrential rain being highly realistic, but one of the minor errors in production is seen here, when the yacht, caught in the storm, continues on her way with unshortened sail. "The Cocaine Smugglers" is for immediate release, and its title will attract those interested in the drug traffic. These will probably suffer some disappointment unless the story as told makes up for the lack of real cocaine interest. Jane Allyn as Helen makes the strongest appeal in the play.

## THE MARCONIPHONE.

Walturdaw open special Department to deal with inquiries regarding this Scientific Wonder.

ALTHOUGH only a few days have elapsed since the Walturdaw Co., Ltd., made the momentous announcement to the trade that they had secured the sole agency for the Marconiphone for all places of public entertain-

ment in Great Britain from the Marconi Wireless Telegraph Co., Ltd., they have been inundated with inquiries and callers for this latest and greatest wonder of the age.

To deal with this extra pressure of business, Walturdaw's have created a Marconi department, of which Mr. Harcourt Barker has been appointed manager. Preliminary details of the Marconiphone installation are now available, whilst a more extensive booklet on this fascinating subject—a subject which will revolutionise the business of the theatres—is now in course of preparation.

An early announcement of the great demonstration will be made.

# WHAT LONDON RE



## The Week's Trade



**F**OR the presentation of the great Thos. Ince production which Pathé's screened at the New Oxford Theatre on Tuesday last a special prologue was prepared. This took the form of a beautiful woman clothed in white, with her wrists bound. To interpret the idea of the emancipation of womanhood, which is the theme of the film, the artist, after gazing thoughtfully at her bonds, suddenly threw her arms up, bursting apart her manacles. Simultaneously the whole figure was encircled with a brilliant halo of light. The prologue then dissolved slowly into the title of the picture. The whole of this production was staged in the Pathé studios in Wardour Street.

### Topical Film of Irish Battle.

Danvers Yates, who happened to be close to Belleek during the course of its bombardment and capture by British troops last week, sends an excellent kinematograph record of the event, which will be included in the latest issue of the Topical Budget. The operations of the troops are clearly shown, together with the actual bombardment. After showing the capture of the town the pictures indicate the damage done by the bombardment and the general condition of the town.



SCENE FROM "AN IRISH BATTLE."

### Imperial Film Company.

Mr. Paul Kimberley, managing director of the Imperial Film Company, writes: "The fact that the European Motion Picture Company, Limited, have taken over the lease of the premises at 167-9, Wardour Street, does not mean that the Imperial Film Company, Ltd., have gone out of business. For some time past we have been engaged upon the distribution of Hepworth Picture Plays exclusively, and we have now removed to 2, Denman Street, so that Hepworth Picture Plays, Ltd., and Imperial Film Company, Ltd., will be occupying the same building, and in future the business of head office of the Imperial Company will be controlled from that address.

### Return of Joan Morgan.

Next month will see the trade show of the new Progress production, "The Lilac Sunbonnet," and we are certain—to judge by the advance stills—that Sidney Morgan, the producer, has given a true rendering of S. R. Crockett's story of the Scottish Highlands. Joan Morgan (who has now joined "A to Z" at the Prince of Wales Theatre) takes the lead in this picture, and plays the part of a daughter of Scotland. Her admirers will welcome her reappearance on the screen. This picture will be released by Butcher's Film Service, Ltd., under the banner of the British National Program.

### "A Private Scandal."

May McAvoy, who will make her debut as a Realart star in "A Private Scandal," has been described by several of the American dramatic critics as "The Wonder Girl" on account of an exceptional combination of personality and emotional talent. "A Private Scandal" is a domestic drama written by a well-known American author, Hector Turnbull, who himself supervised the production of it and took care to see that Miss McAvoy had plenty of opportunity to display her winsome personality and create plenty of pathos. It is to be trade shown by Gaumont's at the New Gallery Kinema on Wednesday, June 28.

### Gaumont's Byron Film.

There is a lot of enthusiasm in Denman Street for the British Screencraft super, "A Prince of Lovers," and an urgent note has been sent us from Gaumont's drawing attention to the restricted accommodation at the New Gallery Kinema, where the film will be shown next Thursday (June 22), at 11 a.m. The film is on the British National Program, and Gaumont's are taking all precautionary measures to avoid the discomfort of overcrowding, and part of these precautions involves the issue of invitation tickets, which will not, under any circumstances, admit more than one person. The tickets are marked to this effect, and the rule will be rigidly adhered to.

### "Pages of Life."

Adelqui Millar, formerly with Anglo-Hollandia Films, is hard at work producing "Pages of Life" for a new British producing company, Adelqui Millar Productions. The story was specially written for the screen, and deals with Bohemian life in Chelsea. It features Evelyn Brent.

# ENTERTAINERS ARE DOING

## Activities at a Glance.



### Change of Title.

Associated First National Pictures, Ltd., have decided to change the title of the big Marshall Neilan production, "Bob Hampton of Placer" to "Custer's Last Stand." This change has been made at the suggestion of several exhibitors, and its suitability will, we believe, be recognised, as the picture finishes up with a large scale battle depicting for the first time on the screen Custer's last stand. This alteration has been carried out with the full permission of the producer, and the complete title is now "Custer's Last Stand," adapted from the book, "Bob Hampton of Placer," by Randall Parrish.

### "Kindred of the Dust."

Associated First National Pictures, Ltd., will present "Kindred of the Dust." from Peter B. Kyne's famous novel, in their own theatre at 37 and 39, Oxford Street, W.1, on Monday next (June 19) at 3 p.m., Tuesday (June 20) at 11 a.m., and Wednesday (June 21) at 3 p.m. Produced by R. A. Walsh, and featuring Miriam Cooper, this story deals with a stern parent's relentless will and a young girl's sacrifice of a career for love. This picture features Miriam Cooper and there is a strong supporting cast. The provincial trade shows are announced in our trade show list.

### Nazimova in "A Doll's House."

The news which comes from Allied Artistes Corporation that Nazimova will shortly appear in a screen version of Ibsen's play, "A Doll's House," should be of particular interest, because although it was in the stage version of "A Doll's House" that Nazimova leapt into popularity, English playgoers have never yet had an opportunity of seeing her in her most famous rôle.

### Another Inkwell.

Prior to the exhibition of "Darlin," by Goldwyn's, in London this week, there was screened another of their attractive little Inkwell comedies, ingenious both as regards treatment and subject, entitled "Sparring Partners." The little elfin figure, attired as a clown, performs some amazing little stunts, resulting in troublesome complications which will prove most attractive to the kinema patron. His jumping upon the X key of the typewriter, with its appalling results, is most amusing.

### "Mr. Barnes of New York."

Goldwyn announce two trade shows for next week. The first is "Mr. Barnes of New York." This picture is the film version of the famous novel and play of the same name and has as its theme a Corsican vendetta in which an American with a sense of humour finds himself involved. The title rôle is played by Tom Moore, who is supported by Naomi Childers, Anna Lehr, Sydney Ainsworth and several others. The second offering is "The Man with Two Mothers," which will be trade shown at the Shaftesbury Pavilion on Wednesday, June 21, at 11 a.m. The story is from the pen of Alice Duer Miller and deals with the adventures of a young Irishman who goes to New York, taking his mother with him. Mary Alden, who scored such a success in "The Old Nest," is seen in a similar rôle, while Cullen Landis, who was the wayward son in the same picture,

has the title rôle. There is a strong cast which includes Sylvia Breamer.

### "Penrod."

An ideal addition to any program, but more especially a Christmas program, aptly describes "Penrod," the First National attraction to be released on December 18, just in time to draw record Xmas crowds. From the novel by Booth Tarkington, produced by Marshall Neilan, this epic of youth will fill the gap in the present-day Xmas program caused by the dearth of suitable films. The Publicity Department of Associated First National Pictures, Ltd., are busily engaged in the production of a campaign sheet to assist the exhibitor with his presentation of this first-class attraction. Consisting of four large pages full of publicity ideas, poster designs and exploitation matter, this sheet will be invaluable to the showman and will help the picture to fill the house at every performance.

### Wallace Reid Scores Again.

With Wallace Reid in a most suitable rôle, Lois Wilson as his leading woman, and a cast including Lionel Belmore, Henry Miller, junior, Helen Dunbar, S. J. Sandford and Guy Oliver, "The World's Champion," the new Paramount picture, which will be trade shown at the Super Cinema, Charing Cross Road, on Tuesday next (June 20), promises to be one of the best Paramount pictures in which Wallace Reid has starred. The hero is the battling son of a meek nobility-worshipping Englishman who falls in love with a lady of high rank. There are three fistic encounters—the first when the son pays informal court to a lady and daughter of the nobility and is attacked for his forwardness by her escort, Lord Brockington, and thrashed; the second, a ring bout wherein the hero wins the middle-weight championship while in America, and the third, a battle with Lord Brockington in which the now-trained fighter returns him a dose of his own medicine.



SCENE FROM "THE WORLD'S CHAMPION."

# BROMHEAD SPECIAL ATTRACTIONS.

## Managing Director of the Gaumont Company Explains Reason for the Use of the Description.

**T**HE success of "The Little Minister" last week is not without some additional interest in that it is the first of a series of special pictures to be distributed through the house of Gaumont, and to be presented as "Bromhead Special Attractions."

Col. Bromhead made it clear this week that there is a definite policy behind the advertising and presentation of this series as "Bromhead Special Attractions." The description will represent the personal guarantee of both Col. Bromhead and Mr. Reginald C. Bromhead (joint managing directors of the Gaumont Company) that the film is exceptional not merely as a production, but as a business asset. The guarantee implies the personal selection, interest in, and exploitation of the film by Messrs. Bromhead, and will only apply to such pictures as are judged to be of the calibre to give a real fillip to business. It is not to discriminate between production values, but will adjust the general value of the film to the trade as a whole.

### Reason Why.

"It is," says Col. Bromhead, "both an indication of our per-

sonal efforts to increase box-office receipts for the exhibitor and a means of making our advertising and presentation announcements—which are always of an informative nature—of more value to him than ever; the quality of merit will be maintained, the standard of value recognised."

Bearing in mind the long association of Messrs. Bromhead with the trade, during which they have built up an enormous business for the Gaumont Company Ltd., and established an enviable reputation for business integrity and acumen, this guarantee—the announcement of a film as a "Bromhead Special Attraction"—assumes the importance of a hallmark recognised by the whole trade. It is a guarantee, too, that will carry weight in influential quarters outside the trade, and is well calculated to stimulate interest in the film business in social and financial circles. The influence of Messrs. Bromhead outside the trade is but little realised within the trade itself, but it is considerable, and these gentlemen are hardly likely, therefore, to attach their personal guarantee to anything which is not of the highest order of merit recognised without, as well as within the trade.

# EUROPEAN MOTION PICTURE COMPANY

## Holds First Three Universal Trade Shows Next Week.

**T**HE first big gun in the European Motion Picture Company's campaign of distribution of Universal Films will be fired on Tuesday next (June 20), which date has been set for the first of three trade shows to be held on consecutive days.

On Tuesday at 11 a.m. European will show at the West End Cinema, Coventry Street, the first three of a series of six super two-reelers released under the main title of "The Leather Pushers." This series is released under the Jewel trade mark, and the films are said to be super features in two reels. Reginald Denny, a British actor, who has gained considerable fame as a film star, plays the leading rôle in all of the subjects, each of which is complete in itself, yet so arranged that there is a continuity of interest throughout the series. The general theme deals with a wealthy young university athlete who, through financial reverses of his father, takes to prize fighting for a living. It is said that the producers have so mixed the ingredients of society drama with real boxing and the atmosphere of the prize ring as to have in "The Leather Pushers" a remarkable and unique offering. The stories were written by H. C. Witwer, a foremost magazine writer.

### An Unusual Character.

"The Heart of a Wolf," starring Lon Chaney, a Jewel production in six reels, will be shown on Wednesday next (June 21)

at 11 a.m. at the West End Cinema. Mr. Chaney will be remembered for his powerful characterisations in "The Miracle Man," "The Penalty," and "Outside the Law." In this new film he is said to have outdone his previous efforts, and to have succeeded in bringing to life on the screen an extremely unusual character. He is presented as a simple-minded trapper of the Canadian North-West, whose heart is filled with an all-embracing love until a villainous trick fills him with a relentless hate, and transforms his heart to the "heart of a wolf." The story is laid amongst colourful backgrounds of scenic splendour.

### "Robinson Crusoe."

On Thursday (June 22) at 11 a.m. at the Shaftesbury Pavilion the first four chapters of the universally loved "Adventures of Robinson Crusoe" will be shown. Harry Myers is featured in this Universal serial de luxe, which will be released in eighteen episodes of two reels each. This serial is said to strike an entirely new note in this form of entertainment, and it is claimed that it will meet with the approval of parents and educational bodies, as well as with the hearty approbation of showmen.

It is interesting to note that the Universal trade shows will practically synchronise with the arrival in London on the 23rd inst. of Mr. Carl Laemmle, president of Universal.



**MOSS EMPIRES, LTD.**

*present*

**THE PERSONALLY SUPERVISED  
WHITMAN BENNETT  
PRODUCTION**

**“THE  
TRUTH  
ABOUT  
HUSBANDS”**

ADAPTED FROM

**SIR ARTHUR PINERO'S  
FAMOUS PLAY**

**“THE PROFLIGATE”**

**WITH AN ALL-STAR CAST.**

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# “A TRIP TO PARAMOUNTOWN.”

## New Film Gives Intimate Glimpse of Back-Stage Life in Movie Studios.

**I**N order to satisfy the desire of every motion picture fan to see the inside workings of a motion picture studio, Paramount has just completed what is declared to be the most remarkable super-special ever shown on the screen. The picture, called “A Trip to Paramounttown,” gives an intimate glimpse of the fascinating “back-stage” life in the largest motion picture studios in the world—the places where Paramount pictures are made. The picture, produced under the supervision of Jerome Beatty, combines the entire resources of the huge Paramount organisation: stars, directors, artistes, scenery, costumes, and properties.

### Big List of Film Favourites.

For its all-star cast it has the following stars and players: Elsie Ferguson, Alice Brady, Jack Holt, Agnes Ayres, Theodora Roberts, May McAvoy, Thomas Meighan, Betty Compson, Bert Lytell, Wallace Reid, Bebe Daniels, Wanda Hawley, Dorothy Dalton, Gloria Swanson, Rudolph Valentino, Mary Miles Minter, Tom Moore, Leatrice Joy, Ethel Wales, Lucian Littlefield, Mitchell Lewis, Conrad Nagel, Julia Faye, William Boyd, David Powel, Walter Heirs, Harrison Ford, Lila Lee, Walter Long, Nita Naldi, Theodore Kosloff, Helen Dunbar, Charles Ogle, Clarence Burton, Guy Oliver, Milton Sills, Robert Cain, Casson Ferguson, Sylvia Ashton, Anna Q. Nilsson, Lois Wilson, and T. Roy Barnes.

### Directors in Action.

These screen favourites are shown in some of their most famous characterisations of the past as well as working in scenes

for their current productions. Never before has such a cast been shown in one picture. For those who do not know how a director works when he is making a motion picture, “A Trip to Paramounttown” shows the following well-known directors in action: Cecil B. De Mille, William De Mille, Sam Wood, Fred Niblo, George Fitzmaurice, George Melford, Penryn Stanlaws, and John S. Robertson. In the film motion picture fans will have the chance to see directors and stars making such productions as “Man-slaughter,” “Nice People,” “Her Guilded Cage,” “Blood and Sand,” “To Have and To Hold,” and “Burning Sands.”



SCENE FROM “A TRIP TO PARAMOUNT TOWN.”

### Clever Trick Photography.

There is said to be some clever trick photography in the picture, the work of Karl Brown, who stands at the head of his profession in that particular line. For instance, Dorothy Dalton is shown simultaneously in four of her famous characters, and so perfectly was the quadruple ex-

posure made that not even the eye of the most critical expert can detect lines of junction.

In another Wallace Reid is shown off-stage during the filming of “Nice People,” dozing in a chair. A tiny racing automobile approaches his chair, and Wally himself, is seen sitting in the driver's seat. Wally beckons Wally to come for a spin. Wally picks up the tiny car, holds it in the palm of his hand, and regretfully shakes his head at the insistent Wally. Then Wally sets the machine back on the floor and Wally drives away.

“A Trip to Paramounttown” will be projected exclusively in theatres where Paramount pictures are shown.

## ANOTHER TRADE COUNCIL FORMED.

### But, as usual, the Trade Press is left outside—Why?

**A** PRELIMINARY meeting to consider the formation of a Joint Trade Council, representing the manufacturers, the renters and the exhibitors, was held at Broadmead House last week.

The following were present: Representatives of the K.M.A.: Messrs. I. B. Davidson, T. A. Welsh, Cecil M. Hepworth, and J. Brooke Wilkinson.

Representatives of the K.R.S.: Messrs. H. J. Boam, S. Rowson, F. W. Baker, E. G. Turner, and Mr. F. Hill.

Representatives of the C.E.A.: Alderman E. Trounson, J.P., Major A. J. Gale, J.P., Messrs. Thos. Thompson, W. N. Blake, and W. R. Fuller. Alderman E. Trounson presided.

In the course of a discussion as to the aims and objects of the proposed Trade Council, the view was expressed that these should be not to supersede the work of existing organisations, but to supplement their work. It was resolved that

A Council consisting of representatives of different sections of the cinematograph trade be formed to deal with questions

of common interest to the trade. The sections to be represented shall be (a) exhibitors, (b) renters, and (c) manufacturers through their respective Associations. The objects of the Council shall not extend to any matters which are at present administered or may be regarded as the separate duty of the independent associations.

It was resolved that

A provisional committee consisting of two members from each section be formed to consider and report on the possible duties of such a Council.

It was agreed that this committee should consist of the Chairman and Secretary of the three Associations.

Mr. W. R. Fuller was appointed Hon. Secretary for the time being of the Joint Trade Council.

An informal discussion followed as to matters which might be considered by the Council, and the subjects of British films, trade publicity and markings of films were referred to.

This concluded the business of the meeting.



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In Six Two-Reel  
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“**DICK TURPIN'S**”

June 17, 1922.

THE FILM RENTER

# LANG

# IN A ROMANTIC DRAMA

Sole direction:  
MAIRICE EWEY



# RIDE TO YORK"

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AND ALL-STAR CAST.

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Futurist,

Monday, June 19, 11 a.m.

MANCHESTER:

Deansgate Picture House,

Tuesday, June 20, 11 a.m.

### COMING SHORTLY:

# "THE GODDESS OF LOST LAKE"

Featuring **LOUISE GLAUM & E. J. DOWLING**

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**Alice Calhoun**  
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**A DRAMATIC PRODUCTION**  
**THAT WILL APPEAL TO ALL**  
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*"The Angel of*  
**Crooked Street"**

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**Third  
W. W. Jacobs'  
Picture**

**"HEAD OF THE FAMILY"**

Taken from his work "SAILOR'S KNOTS."

***Directed by MANNING HAYNES***

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*Together with a SUPER PHOTOPLAY*

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FEATURING

**ROY STEWART & LOUISE LOVELY**

**N.B.** Owing to the enormous success of our last Trade Show Patrons are requested to be seated by 2-20 p.m. to avoid disappointment.

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**MAKE A NOTE.—**

**Tuesday June 27, at 11 a.m.**

**TRADE SHOW**

at the **SUPER CINEMA, Charing Cross Rd. W.1**

—of—

**WHISPERING WOMEN**

A Throbbing Story of home and family love.

William Fox  
*presents*

# NERO



WILLIAM

THE FILM RENTER  
June 17, 1922.

# NIE

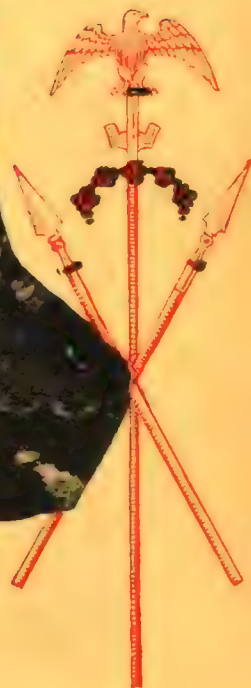


Staged by  
J. Gordon Edwards

Fox  
presents

THE FILM  
June

# PRO



William Fox  
presents  
"NERO."



**I**N presenting "Nero" to the motion picture patrons of the world, I feel that I must first pause to pay tribute to the genius, the vision, and the ability of the director who staged it, Mr. J. Gordon Edwards.

Few outside the motion picture industry realise the infinite amount of painstaking effort that goes into the making of even an ordinary cinema play. In a spectacle of the magnitude of "Nero," this detail was necessarily magnified a thousandfold.

Mr. Edwards, however, found time to supervise the most minute detail connected with this production, and the result is that he has caught the sparkle of the greatest period in Roman history, and blazoned the high lights and shadows with astounding accuracy.

The screen production "Nero" comes as an apostle of realism in motion pictures. Mr. Edwards and the artistes who aided him in its making have given a fresh impetus to endeavour. With pardonable pride, I can honestly say that it transcends all that has come before, and I present it to the world as a climax of motion picture progress.

*William Fox*

TRADE SHOW:

ALHAMBRA,  
Leicester Square,  
TUES. JUNE 20.  
at ——— 11 a.m.

**INTERESTING FACTS AND FIGURES ON "NERO." :**

**Q**"NERO" was produced in Italy during 1921-1922. Most of its scenes are taken in Rome and its suburbs—in the actual localities represented in the story. A few, however, were taken at the celebrated Villa d'Este in Tivoli, some at Mount Vesuvius, and a number in the Italian Alps.

The story of "NERO," as revealed on the screen, agrees with the accounts of Nero's life as related by Tacitus Dio Cassius, C. Suetonius Tranquillus, and other authorities.

Eight months before a single foot of film had been exposed, William Fox sent two representatives to Europe to gather historical data in regard to Nero's reign, and to secure accurate copies of the costumes of that period.

More people took part in the action of "NERO" than have ever appeared in any production in the history of motion pictures.

Twenty-six cameras were in action simultaneously during some of the important scenes in the picture.

Two hundred and twenty-five thousand feet of film had been exposed before "NERO" was completed. Of this, fifty thousand feet was especially prepared panchromatic film, imported from the United States, in order that the beautiful Italian sky and cloud effects might be most artistically portrayed on the screen.

The Italian Government, realising the magnitude of the task confronting J. Gordon Edwards, the director, and his associates assigned a squadron of cavalry to preserve order on the especially busy days when vast crowds were assembling.

Those who are responsible for the production of "NERO" are Americans. The staff, including director, authors, cameramen, and technical assistants, are of the William Fox New York Studio staff. The cast is an international one, composed of the best known Italian, Spanish, Russian, and other European artistes.







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Length 5,200 ft.  
(approx.)



Released January,  
1923.



GRANGER'S present  
**"A BACHELOR'S BABY"**

*Produced by Arthur Rooke.*

*From the Novel by Rolf Bennett.*

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**A GRANGER-DAVIDSON FILM.**

**TRADE SHOWS:**

**SHEFFIELD:** Tivoli Cinema, Norfolk Street, Tuesday June 20, at 11 a.m.

**BIRMINGHAM:** Scala Theatre, Smallbrook Street, Tuesday June 20, at 11 a.m.

**MANCHESTER:** Cinema Exchange, The Parsonage, Tuesday June 20 at 12 noon.

**NOTTINGHAM:** Picture House, Long Row, Wednesday June 21, at 11 a.m.

**NEWCASTLE-ON-TYNE:** Stoll's Tyne Theatre, Westgate Road, Thursday June 22, at 11-15 a.m.

**BRISTOL:** Queen's Picture House, Peter Street, Friday June 23, at 11-15 a.m.

**CARDIFF:** Cinema Exchange, Tuesday June 27, at 12-15 p.m.

**LIVERPOOL:** Scala, Lime Street, Tuesday June 27, at 11-15 a.m.

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*after viewing the*

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 DRAMATIC SPECTACLE,  
**"HAIL THE WOMAN"**  
 TO BE THE HIGHEST MARK YET  
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Turn down the corner of your date book and secure for YOUR patrons the most stupendous epic that has yet justified the claim of our industry to be classified as Art.

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*"If she dies I'll come back and kill  
you like the dog you are!"*

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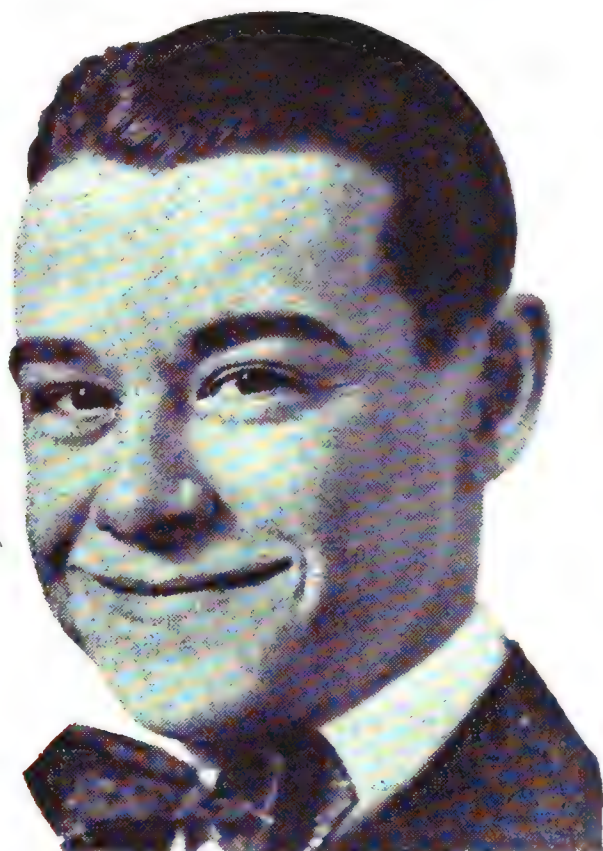
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"PENROD" is a picture that fits exactly into the Xmas spirit. It will make everybody happier.

Famous "FRECKLES". (Wesley) BARRY is the clever little star supported by the merriest, sauciest, liveliest gang of real kids ever gathered together in one film.

Brilliant MARSHALL NEILAN produced the picture from the delightful stories by the internationally popular author, BOOTH TARKINGTON.

OF COURSE YOU'LL  
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# Penrod



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Just when everybody  
 is willing to spend  
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 kind of Show.



## PENROD'S CIRCUS

Above is depicted one of the funniest episodes in this great picture, Penrod, Sammy and the two darkies Herman and Verman conspire to create fearful and wonderful exhibits in order to chill the spines of their friends.

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# A GIGANTIC FOX PRODUCTION.

## The Spectacular Drama "Nero," featuring remarkable cast of International Artistes.

**T**HE long-heralded and much-discussed William Fox super spectacle, "Nero," will, the company announce, be presented to the trade at the Alhambra, Leicester Square, on Tuesday next (June 20) at 11 a.m. Produced in Rome by J. Gordon Edwards, the director general of the Fox forces, "Nero" occupied nearly twelve months in the making, and the magnitude of the task can only be realised by those who witness this lavish artistic and dramatic spectacle.

Said to be the most ambitious picture ever undertaken by Fox, "Nero" is conspicuous for the international character of the specially selected all-star cast. Jacques Gretilat, one of the best known French dramatic actors, was secured to enact the rôle of the imperious, corrupt, and brutal emperor, and it is said that he is the embodiment of the notorious ruler. Paulette Duval, who has the part of Poppæa, is another French favourite.

Edy Darclea, a prominent Italian star, as Actea, Alexander Salvani as Horatius, Nero Bernardi as Paolo, and Guido Trento as Tullins are but a few of the prominent continental artistes, while the American screen is represented by Violet Mersereau in the portrayal of Marcia. With this remarkable cast Gordon Edwards has, it is claimed, accomplished the most spectacular screen production ever made. Marvellous scenes, costumes, the imperial glamour of ancient Rome, massive settings, the huge amphitheatre, hordes of people, intrigues at Court, the worship of feminine beauty, all are effectively depicted.

The colossal nature of the staging of "Nero" will be understood when it is realised that in one scene alone a crowd of 65,000 people take part, while the storming of the tyrant's citadel is yet another instance of the realistic adherence by Fox to historical fact regardless of expense.

### PAY BOX ROBBERY.

#### Man Committed for Trial.

**T**HE Beresford Kinema, at the South end of Liverpool, was recently the scene of an attempted hold-up by three men. The promptitude with which the young lady cashier acted was largely instrumental in preventing a heavy loss by the proprietor, but, as it was, the three men who were concerned in the affair got away with £2 9s. 6d.

Nearly three weeks later, during the sitting of the Quarter Sessions, word reached the police that there was some likelihood of a man suspected of having had a hand in the business being in attendance at the tribunal, and arrangements were made for the cashier, Miss Marjorie Moore, to be present. From a distance she thought she recognised one of the men, and on coming closer her suspicions were confirmed. Accordingly, the man, whose name was Henry Moore, aged 24, was arrested and charged with stealing the sum mentioned.

At the Liverpool Police Court last week he was remanded for further evidence with a view to his committal for trial.

### MABEL NORMAND'S ENGLISH VISIT.

**M**ISS MABEL NORMAND is due to arrive at Southampton on Monday next (June 19) per s.s. Aquitania on a holiday trip through England. Her latest comedy, "Molly O," which has met with such great success in America, has had the effect of inspiring a host of commodities with the piquant title of the film. There are "Molly O" hats, "Molly O" shoes, "Molly O" silk, "Molly O" candy, "Molly O" biscuits, etc.

Miss Normand practically stumbled into the film business, her original objective being the stage. A casual engagement to appear in an old D. W. Griffith two-reeler proved an introduction, and after that she was committed to the pictures. Subsequently she became associated with John Bunny, Flora Finch, Ralph Ince, and others. But it is to Mack Sennett she owes her introduction to stardom and her successes in Mack Sennett comedy rôles.

Her latest triumph, "Molly O," will be released in September next by Allied Artists Corporation, Ltd.



SCENES FROM THE GREAT FOX PICTURE, "NERO."

# "THE DEPTH OF THE FURROW."

## A Romantic Drama of the Soil which Strikes a New Note in French Production.

A story of grim drama and pathos, acted as to the life. Production an exceptional artistic achievement.

**T**HERE is a touch of stark realism and a method of treatment noticeable in "The Depth of the Furrow," a French picture, shown to the London trade last week by the Walturdaw Company, which is very welcome. In some respects the producer's work in this film touches a new and welcome note, for the story he has to tell makes an appeal to those who prefer to see life portrayed as it is lived, and not as the average scenario writer likes to imagine it.

### A STORY OF LOVE AND HATE

The story has all the appearance of being an original piece of work—there is no mention in the synopsis that it is an adaptation of an existing play or novel—and, judged wholly from that standpoint, it appeals to us as an exceptional con-



SCENE FROM "THE DEPTH OF THE FURROW."

ception, treated in a highly artistic manner. Its characters are few in number, and all of them are clean-cut types, redolent of the soil, and as nearly represent the real thing in appearance and manner as we are ever likely to get upon the screen. There are only five of them, and of these two are as unpleasantly human in their likes and dislikes, their loves and their hates, as any author could well make them. The old man lives for his farm, his crops, and his cattle, and that they may continue to flourish he is prepared to sacrifice even his own flesh and blood, to see one grandson carry on his traditions, at the expense of his brother, and to complete the measure of his wicked avarice sacrifice the love and ruin the life of that grandson's affianced wife.

### STRONG DRAMATIC APPEAL.

It is not a pleasant story in the telling, but its strength and life-likeness are undeniable, and its drama and pathos in the closing scenes are such that it alternately tugs at the heart strings, and works up the emotions to a fine pitch of feeling. To realise how the producer, Robert Boudrioz, has achieved this it were best to here set forth the story as briefly as possible:

The action commences on Christmas Eve in the country. Wandering through the darkness is a poor woman, carrying a little child. She perceives the glimmer of a lamp. It is the house of the Larades, and through the window-pane she can see the table spread, the grandfather, grandmother, and the two children, Bernard and Jean. She leaves the child on the window-sill and, tapping on the window, disappears into the night. The Larades brought in the little abandoned girl, Arlette, who grew up with Jean and Bernard. The eldest, Bernard, was a lad strong and hardy. Jean, more refined, carved pictures in wood with his knife, or modelled in clay. A secret rivalry was born between the brothers, and each of them tried to win Arlette, but she preferred Jean. Time went on, the grandmother died, and the children had become young men. The grandfather had left the care of his property to his grandsons. Jean and Arlette, however, love each other, without avowing it, and Bernard is jealous.

### THE STRONG AND THE WEAK.

Bernard, desperate, went to seek his grandfather to express his desire to leave the house where he could not live since Arlette loved Jean, but old Larade would not consent. Jean was not capable of enriching the land. Bernard must marry Arlette. If someone must leave then it must be Jean, and the grandfather signified his wish to Jean himself. Arlette was sleeping. Jean determined to see her again, entered her room, bent over her, then went away.

In the morning Jean perceived Arlette, who came to the spring. He regaled himself with this vision, which remained for a long time in his memory. It was now some time since Jean had left the farm. Arlette had married Bernard. Then the old man died, leaving the land in Bernard's hands. In the meantime Jean becomes a carrier. One day, hurt in an accident with his cart, he was taken in hand by a sculptor, who taught him the rudiments of his art. At the farm Bernard was not happy. He felt that Arlette was far from him in thought. Jean exhibited his first work, "The Woman with the Pitcher"—his last vision of Arlette, whom he had not ceased to love. At the farm an illustrated paper, forgotten by a passing traveller, which showed "The Woman with the Pitcher," fell into the hands of Arlette. After a violent scene with Bernard, she wrote to Jean to come to her aid. Bernard heard of this. He knew that Jean would respond to Arlette's cry. Taking his wife to a deserted house he hid her and left the farm in charge of the labourer. Jean, hastening to the appeal of Arlette, forced the farmhand to reveal his secret, leaped on a horse and rushed off in pursuit of his brother. The labourer shot at him from a window, seriously wounding him. Jean, dying, reached the deserted house; all the hatred of the brothers, which in life could not be appeased, disappeared before the mystery of death. Jean put the hand of Bernard into that of Arlette and died uniting them.

In this picture Walturdaw's have a subject of unusual strength and realism. Its nearness to the life of the average struggling French peasant who has made good, and intends to hold on to what he has at all costs, should assure its appeal to every class. Its story is gloomy, but the sense of realism and drama which pervades it should win popularity for a subject which we regard as an exceptional artistic achievement.

# 3 BIG TRA



Carl Laemmle presents

## REGINALD DENNY

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### "THE LEATHER PUSHERS"

UNIVERSAL JEWEL DE LUXE SERIES.



Carl Laemmle presents

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"The Man of a Thousand Faces"

In the superb drama of a man's love  
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### "THE HEART OF A WOLF"

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Carl Laemmle presents

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The World's Most Marvellous Serial-  
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# DE SHOWS

**H**ERE is something absolutely in a class by itself— a series of SIX two-reelers, each of which has pulling powers greater than most films of feature length. Each is complete in itself, yet all have a continuity of interest that makes for cumulative value. With a British star—Reginald Denny—these subjects will be issued one every fortnight. Sign up NOW.

**FIRST RELEASE OCTOBER 5, 1922.**

TUESDAY  
**JUNE 20**  
 11 A.M.  
 WEST END  
 CINEMA

**N**O greater characterisation has ever been given on the screen than that of Lon Chaney in this superb emotional drama. He has even outdone his remarkable work in "The Miracle Man," "Outside the Law" and "The Penalty." Your patrons will thank you for having booked this—a picture that is really a treat in acting, story value and colourful and scenic atmosphere. SHOW IT SOON!

**RELEASED OCTOBER 12, 1922.**

WEDNESDAY  
**JUNE 21**  
 11 AM  
 WEST END  
 CINEMA

**"ROBINSON CRUSOE!"**—what a title! Can't you already see all the boys and girls from six to sixty flocking to your theatre? And the title is backed up by the finest serial it was possible to produce—a chapter play that is sure to receive the endorsements of parents and educators as well as of the lucky showmen who book it. DO IT NOW!

**RELEASED OCTOBER 2, 1922.**

THURSDAY  
**JUNE 22**  
 11 AM  
 SHAFTESBURY  
 PAVILION

# PICTURES

ANY, LIMITED. 167-169, WARDOUR STREET, LONDON, W. 1.

# PURITANISM PERSISTENT IN PATHE PICTURE.

## Well-told story of a Father's Repression and its Tragic Results.

Judith, the daughter, escaping the home, wins freedom for herself, the birthright for her brother's boy, and brings her tyrannical father to repentance.

**P**ATHE presented to a London trade gathering this week a Thomas H. Ince production, entitled "Hail the Woman," a picture which its sponsors claim to be the producer's crowning achievement, and a colossal drama of the emancipation of womanhood. To this end a prologue has been written, and a pretty scene shows woman breaking the bonds of the years in joyful gesture at her achievement of freedom.

### ALLEGORY AND DRAMA.

One is driven by such a beginning, it maybe, to expect too much. Such an event as the emancipation of woman could only receive effective treatment by means of careful allegory, and



SCENE FROM "HAIL THE WOMAN."

allegory *qua* allegory appeals only to a few, comparatively. To interpret it through a domestic drama is a task from which any producer may be expected to shrink, and although the picture under review is a good story acted impressively, and one that will grip audiences because of its human interest, it does not realise the expectations to which the prologue gives birth.

### BLEAK PURITANISM.

It is in New England that the play is set. Oliver Beresford is a direct descendant, in mind and soul as well as body, of the harsh Puritanical men who fled from tyranny three hundred years ago to establish a similar tyranny in their New England homes. His God is a more intense reflection of himself, harsh, unrelenting, repressive, and Oliver carries out his life as a tyrant in the home, crushing the wife and daughter, and making a favourite of his son David, as his God made a favourite of the Chosen People. Mrs. Beresford merely says "Yes" to her husband

submissively, but Judith, the daughter, without being openly defiant, questions her father's right to override all wills with his own.

### "DEVOTED TO THE LORD."

Joe Hurd, a neighbouring farmer, crude, fat, uncouth, calls for her to come to choir-practice, the only relaxation allowed by the Beresford martinet, and a suggestion that he ought to be married leads to the father endeavouring to force the finer-fibred girl to marry him. Then David, old Beresford's son, returns from the theological college, whither he has gone in deference to the father's determination that he shall be "devoted to the service of the Lord." His arrival by train and the reception by his father and mother are eagerly and tremblingly watched by little Nan Higgins, the step-daughter of Beresford's shiftless and evil odd-jobsman, and Beresford's dislike of David's talk with the girl is apparent by gesture and expression. David gives her a handshake and returns to the buggy.

### THE SCARLET WOMAN.

While the bakemeats and fancy dishes of the plain-living home are being consumed in the Beresford house, a very different scene is being enacted in the Higgins's shanty. Nan, waiting upon her step-father, faints, and conveyed to the tumble-down couch, confesses her expectant motherhood. As soon as she has recovered, Higgins drags her before the astonished Beresford household, and David confesses his part, but, fearful of his father's wrath, does not declare that he is secretly married to the girl. (This scene is most tenderly handled, especially by the girl, whose acting is referred to later.) Beresford procures Higgins's silence with a cheque, and the girl, unable to stand longer her step-father's taunts, leaves the place for New York.

### FIGHTING THE WORLD.

The story is taken up eighteen months later, when David's sister, having fled her home as the result of the father's tyranny and the unjust accusations of Joe Hurd, who had seen her in the company of another man, has found employment in New York, and, interesting herself in a Christmas mission, stumbles accidentally upon the poor room where Nan and her baby, the tiny David, live. Nan, however, is at the end of her efforts, and, her death following, Judith takes the small boy to be with her. An attempt to apprise her father of her discovery fails and the letter is returned unopened. She therefore continues at her work and the bringing up of her brother's child, and is soon cheered by the affection Dick Stuart bears for her.

### RE-ASSERTING RIGHTS.

An ingenious combination of circumstances is brought in at

this point to bring the whole family face to face again. Dick's mother is interested in foreign missions and David's father, masterful as ever, is determined that his son shall serve the Lord in foreign lands. Accordingly, he compels the reluctant David to come to New York, where, accepted, by the Mission's Board, he is invited with his father to the Stuart's house. Hither Judith comes, and, true to his character, the old man at first ignores her and then accuses her of lying in saying that David's son is not hers. Father and son leave the house, but Judith is determined to give little David his rightful position, and takes him with her to the little village chapel where David is to preach. This is the weakest part of the story and credulity is strained to accept it as told. It results in David owing to the boy before the congregation, and the old father relenting, recognising his guilt.

As Nan, the little mother of David's son, Madge Bellamy has a part which she interprets with a tender wistfulness that makes a strong appeal. She does not do so well when she is obliged to simulate fear, but the way in which even the slightest shades of feeling are expressed facially is thoroughly well done. Theodore Roberts is Oliver Beresford, the Puritan parent, a type not unknown in England to-day. The almost arrogant unctuousness with which he opens the big Bible to read while the thoughts of wife and son are with exiles from the Christmas circle is very true to the type. Of the others, Florence Vidor, as Judith, comes more into the picture as it proceeds, and presumably typifies woman's emancipation by her determination and unselfishness.

The story is one with a strong domestic interest, with some scenes of powerful appeal. Whether or not it is strengthened by the prologue is a matter for individual opinion, but it should be well received even without it.

## A LEONARD MERRICK STORY.

Distributed by Famous Lasky.

ONE of the most original and vivid scenes ever thrown on the screen is a thrilling fight with sacred crocodiles in the pit of a Siamese Temple. This is one of the many thrills in "Fool's Paradise," which is controlled by the Haymarket Syndicate, distributed by Famous-Lasky, and was trade shown yesterday (Friday) at the New Gallery Kinema, Regent Street. Although it is a highly-spectacular production, "Fool's Paradise" has one of the most humanly interesting stories ever put into motion pictures, suggested by Leonard Merrick's famous tale, "The Laurels and the Lady."

Dorothy Dalton is seen as a café girl who, after accidentally blinding a man (played by Conrad Nagel), marries him by a trick and, although he recovers his sight and deserts her, risks her life to save his. Mildred Harris gives one of her best impersonations as the French dancer, who temporarily fascinates the man, and Theodore Kosloff, Julia Faye, and John Davidson are other members of the fine cast, appearing with a host of exotic animals, and a dog whose cleverness is almost uncanny.

Outrages in Belfast this week included attacks upon two of its picture houses, the Clonard and the Diamond, situated in Falls Road on Tuesday evening. The latter building was practically destroyed. From the fact that flames followed the explosions it is assumed that incendiary bombs were used, and the crowds which gathered kept at a distance fearing further explosion.

## A BIG PARAMOUNT PICTURE.



Scenes from "Fool's Paradise," a film version of a Leonard Merrick story, shown to the London trade yesterday, and distributed by Famous-Lasky.

# SUNBEAMS AND RAINDROPS.

## "Darlin'," a Homely Story of Irish Life, with Strong Appeal.

A simply-told and well-acted story that will win approval wherever shown. A final scene of jollity to brighten spectators long after the picture is over.

THESE can be no other people in the world, save the Irish, around whom such a comedy could be written as that of "Darlin'," which was London trade shown by Goldwyn's this week. The pathos of parting, the joy of reunion, the tender devotion of a grown-up, huge son when returning to the old, wrinkled mother, the happy-go-lucky atmosphere of the New York home of the Irish family, the spit-fire resentment of a girl feeling herself jilted, the uproarious jollity and abandon of the country dance; with no other people would these varying emotions seem so natural as with the Irish people.

### HOPE DEFERRED.

Shane O'Mealia, leaving Ireland for America, leaves his sweetheart, Moyna Killiea, in charge of old Bridget Morahan, promising to send her money to come over and marry him. But New York treats him badly, insecurity of position and unemployment making it impossible for him to send the money. A girl, Judy Dugan, with a drunken father, whom Shane tries to reform, falls in love with him to complicate matters. Then

Carmody, the prosperous railroad director, reminds him that he (Morahan) lent the great man the pair of boots in which he came over from Ireland, and asks him to find Shane a job. He also mentions the arrival of his mother and Moyna, and Carmody comes round to see the two. He takes Moyna back to his house, as she refuses to be reconciled to Shane, and invites the whole Morahan family round to a social evening. Here Moyna, in evening dress, hears the true story of the visit to the priest, and is happy again. The old blind Irish piper has been brought in by Carmody, and, after a dispute between Mrs. Morahan and the stylish Mrs. Van Dusen (*née* Maggie Carmody) as to who was the best dancer in other years, the two try to dance each other down.

### "BATTHERIN' THE FLURE."

The picture ends with a scene which will set the feet of all spectators a-dance. Mrs. Morahan declares that she cannot dance upon Mrs. Van Dusen's "haythen carpets," and a door is brought in as in ancient Irish days, when Mrs. Morahan triumphs over her stylish neighbour. Then Moyna kicks off her fancy shoes and dances with Shane, and the whole company are soon busy with rustic terpsichore, even old bent, wrinkled Granny Morahan getting up from her fireside chair to join with the others.

### HOMELINESS THE DOMINANT NOTE.

The settings of the Irish scenes have been thoroughly well chosen, and their haunting beauty at the opening of the story makes one regret that they are left behind so soon, and exchanged for the more prosaic surroundings of the Morahan's New York home, and the scenes of busy New York life. But it is the characters that tell, and a more homely set it would be difficult to bring together. Delia Morahan (Kate Price) walks off with premier honours, always alive and natural, whether in her home with her big sons, or rating the errant husband, Michael, for his shortcomings. Michael Morahan, too (J. Farrell Macdonald), makes the scene of meeting with his mother full of pathos, as, entering the low Irish cabin in his "gentleman's clothes," he approaches the sleeping Bridget, and indicates with perfectly natural facial expression the emotions which the meeting again inspires. The old woman, too, was marvellously well played by Florence Drew, and her participation in the glorified dance at the Van Dusens brings laughter and tears. Colleen Moore played the part of Moyna with charm.

It is Moyna, presumably, who is "Darlin'," but the whole atmosphere is a "darlin'" atmosphere, and one could expect throughout any one of the characters to appreciate anyone of the others in the same term.

The picture is always a-tremble on that delicate gossamer thread which divides pathos from comedy, the sunbeam glittering on the raindrops. Its success is certain, and its homeliness and lack of pretension will win it a warm place in the hearts of kinema-goers.



SCENE FROM "DARLIN'."

Michael Morahan, with whom Shane lodges, determines to go back to Ireland to see his old mother, and springs a surprise upon his wife on his return by bringing back Bridget and Moyna to his New York home. Judy Dugan drops in to the Morahans to tell Shane to meet her with her father at the priest's, and Moyna, judging that the two are to be married, runs away without seeing Shane.

### ERIN RESARTUS.

The Morahans, through their policeman son, effect Moyna's return, who is arrested for "sitting on a park seat without her hat on." Morahan, who is a sort of fairy godfather, rings up



# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

**Darwen Kinema for Sale—Dispatch Trade Show—Sports Picnic—Fox Features—  
Capitol Productions.**

**T**HE Whitsuntide holidays being over, exhibitor and renter alike are now settling down to serious business, and the welcome change in the weather has been responsible for the better attendance at the local kinemas.

Quite a noteworthy array of trade shows is listed for next week, and, with the return to work of the engineers, together with the improvement in the cotton and woollen industries, there is good reason to hope that the trade has seen the last of the slump, and that business henceforth will show an upward tendency.

### Darwen Kinema For Sale.

According to an announcement in this week's issue of THE FILM RENTER AND MOVING PICTURE NEWS the Albert Hall, Darwen, is to be offered for sale by public auction on the site on Wednesday next at 3 p.m., by Messrs. Birtwistle and Smith, auctioneers, Blackburn. The kinema has seating capacity for 720 persons, and the hall has been recently overhauled, re-seated and redecorated. In addition to the hall there are two lock-up shops adjoining, and a suite of rooms, with separate entrance, which are to be sold along with the kinema. The solicitor for the vendors is Mr. Frank Eastwood, of 19, Victoria Street, Blackburn, from whom all information may be obtained.

### Dispatch Trade Show.

Mr. Harry Maxwell was quite satisfied with the reception accorded to the W. and F. film, "Lord Arthur Savile's Crime," which he screened to exhibitors at the Kinema Exchange on Wednesday afternoon last. The production is the film version of one of Oscar Wilde's short stories, and the plot is quite on original lines. On the eve of marriage the hero, as a result of palmist reading, believes that he is fated to commit a murder, and must not marry until he has done the deed. The extraordinary way in which the plot is worked out, and its surprising denouement, cannot fail to make an irresistible appeal to all who witness the screening. Mr. Maxwell tells me that the bookings following the show were most satisfactory.

### Kinema Sports Association Picnic.

Mr. Wainwright, the secretary of the Sports Association, tells me that the tickets for the annual picnic to Ruyard Lake on Sunday, June 25, are going splendidly, and he advises those who have not already booked to do so immediately, so that the arrangements for the comfort of the party can be completed in good time.

### Fox Items.

Mr. William Fox is in London to confer with the author of "If Winter Comes." The film version of A. S. M. Hutchinson's famous novel is to be produced by Fox, and he has brought over a producer and a staff of camera-men and artistes to produce the story on this side in the districts the author had in mind when writing the story.

### Capitol Productions.

On the 23rd inst. Capitol Productions, Limited, are showing the film, "Cocaine Smugglers," at the Futurist, Manchester, and, in view of the topicality of the title, I should advise our readers to bear this date in mind. The picture is to be released immediately. Messrs. Harris and Saunders have given glowing reports of the way their first productions were greeted, and they anticipate an even greater measure of success with "The Cocaine Smugglers."

### Change of Address.

Mr. R. Sutton Dawes, Fox's Manchester manager, has just returned from London where, along with other provincial managers, he has been conferring with Mr. William Fox. Mr. Dawes tells me that Mr. Fox showed them some of his latest productions, including "The Count of Monte Cristo," "Nero," "Silver Wings," in which Margaret Carr, of "Over the Hill" fame, plays an important part, and the first of the new series of the Lupino Lane Comedies, which Mr. Dawes states are particularly fine, and should make a big hit.

Arrangements are now completed to show this new feature immediately, and the following trade shows are already fixed, viz.: Thursday, June 22, at the Futurist, Manchester, "The Count of Monte Cristo"; Thursday, June 29, at the same theatre "Nero"; and a week later "Silver Wings." Each show is timed for 11 a.m.

### Change of Address.

Mr. Victor Besso, of the Dillon Trading Co., informs me that owing to increased business his firm are removing from 39, Blackfriars Street, to more commodious premises in Great Ducie Street.

### Provincial Productions.

Messrs. Carmen and Yates, after a short spell of inactivity, announce that they will present their next big picture, "The Spurs of Sybil," to Lancashire exhibitors at the Deansgate Picture House, Manchester, on Tuesday next, June 20, and at the Futurist, Liverpool, on Monday, June 19. I am told that "The Spurs of Sybil" is a first-class production, and features Alice Brady and an all-star cast. Provincial Productions' next offering will be "The Goddess of the Lost Lake," in which Louise Glaum and C. J. Dowling play the leads.

### Associated First National's Enterprises.

Mr. Percy Phillips, the enterprising sales manager of Associated First National, has issued an attractive booklet setting forth the details of fifteen of their most recent productions. The booklet, which is profusely illustrated, should prove an excellent guide to the exhibitor, and enable him to select from the series any particular subject which he may consider specially suitable for his own particular audiences.

# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

## "Cocaine" Barred in Liverpool—"The Four Seasons"—Still Running Away—Famous-Lasky Shows—Light Subjects' Success.

**A**T a special meeting last week of the Liverpool Justices' Theatres and Entertainments Committee, an adjourned application, on behalf of the management of the Futurist Picture House, Lime Street, was considered for permission to exhibit the much-talked-of film, "Cocaine." Mr. Edwin Berry appeared for the applicants and stated that the film, which is intended to serve as a warning against the dangers of drug taking, had been shown, by permission of the licensing authorities, in a number of places, including Manchester. On behalf of the applicants he extended an invitation to the Bench to attend a private exhibition of the film.

### Application Refused.

The Stipendiary Magistrate (Mr. Stuart Deacon, Chairman of the Bench) announced that, having regard to the fact that the film had not been approved by the British Board of Film Censors, the application would be refused, as also would similar applications by the licensees of the Rice Lane, Garrick, and Royal Super-Kinemas for sanction to have runs of the film as subsequent dates. The matter has formed the subject of much conversation locally, some people holding with the attitude adopted by the justices towards the film, and others asking the very pertinent question: "If the production is good enough for the Manchester public, why not for Liverpool?" The Liverpool magistrates concerned would appear to be the only persons who can supply a satisfactory answer.

### "The Four Seasons."

F. W. Ingram had much that was interesting to narrate when I paid him a call the other day at the well-appointed establishment of the Ideal Film Company in Tarleton Street. It was his intention to make a comprehensive trip over the North Wales territory during the current week, commencing at the popular seaside resort of Prestatyn and working down as far as Aberystwyth. Mr. Ingram is eagerly anticipating the new Ideal issue, "The Four Seasons," which will be offered to exhibitors at an early date. It will be trade shown to Merseyside exhibitors on the 27th inst. at the Prince of Wales Picture House in Clayton Square.

### Still Running Away.

Mention of the great Ideal success, "The Runaway Express," elicited from Mr. Ingram the information that the demand for this thriller continues unabated. Said Mr. Ingram, "I have not yet heard any single exhibitor who has had a run of the film say anything but what is highly complimentary regarding it, and particularly does this remark apply to its drawing powers." Despite the fact that by this time it has been pretty well shown in all parts of the territory operated from the Liverpool office, inquiries for vacant dates are still forthcoming. In St. Helens the film has had a remarkable, and probably unique, experience, having been booked in that comparatively small town for no fewer than five runs within a period embracing only from six weeks to two months.

### Short Features.

Mr. Ingram added that "The Runaway Express" is by no means the only film with tremendous drawing powers which Ideal are handling at the present time. "We have the stuff," he said, "which the exhibitor wants, and 'The Runaway Express' has merely proved the justification of this claim. We are at present specialising in a comprehensive variety of novelty and short feature films, which have now firmly established them-

selves in popular favour, and are even attracting into the kinemas, where these films form items on the program, patrons who are inclined to be chary during the prevailing hot weather."

### Famous Lasky Shows.

A trade show by Famous-Lasky's at the Scala of "Boomerang Bill," a drama of an unusual type, featuring John Barrymore, attracted a representative attendance of exhibitors. Chatting with August Denton, the manager of the Liverpool establishment, he informed me that they had effected what, in the present state of trade, can only be considered as highly satisfactory bookings on two films which had been screened for the benefit of the trade the previous week. These are "The Cradle," in which the principal rôle is sustained with customary brilliance by the great screen favourite, Ethel Clayton; and "The Law and the Woman," which features Betty Compson. For yesterday (Friday) a trade show had been arranged locally of "Travelin' On," a Famous-Lasky Paramount production, from the pen of W. S. Hart, who also plays the leading part.

### First National's Offerings.

C. Bennett was informing me, when I chanced across him in the city the other day, of recent doings in connection with the enterprise known as Associated First National. He stated that, by courtesy of Walford's, they have opened an establishment at 13-15, Great Ducie Street, Manchester, and from there the whole of the operations for the extensive Lancashire territory, North Wales and the Isle of Man will be controlled under Mr. Bennett's personal direction. At the Liverpool end his assistants will be Ernie Colton and J. Ruth, whose local address is 5, Slater Street; and in Manchester, T. Preston. The telephone number of the Manchester office is "Central 1713," and the telegraphic address "Firnatex." Incidentally, Mr. Bennett mentioned that he is handling a set of "Kineto Reviews," which are a weekly issue. He had also arranged to hold, at the Palais de Luxe, Liverpool, on Monday, a trade show of a comedy-drama, entitled "Scrambled Wives," which affords that favourite little screen artiste, Marguerite Clark, scope for a display of her wonderful talents. "Penrod," a Marshal Neilan production, featuring Wesley Barry, will be released for the United Kingdom on December 18 next. Further, Mr. Bennett told me there will shortly be another big pre-release of a film called "Men, Women and Marriage," particulars of which I hope to be able to give in the course of the next week or two."

### Light Subjects' Success.

W. Baines reports that he is doing gratifying business at the present time with a number of light subjects. Since last I called upon him at the office of the Premier Services in Dale Street, he had negotiated the purchase of a big batch of pictures, including about twenty-five Metros, which, when previously offered in the Merseyside territory, were booked upon only a small scale.

### Kinematograph Renters' Society.

At a meeting of the Lancashire Committee of the Kinematograph Renters' Society, held last week in the Liverpool theatre of Pathé Frères, Mr. J. E. Gilchrist, of the Imperial Film Company, Ltd., was elected chairman, and Mr. J. Sunderland, of Vivid Exclusives, treasurer. Both gentlemen thus become members of the executive committee, together with Mr. J. Hodson (General Film Renting Company, 1920, Ltd.). Mr. F. Collinson (Holywell) still retains the office of secretary.

# FIRST BRITISH NATIONAL PROGRAM PICTURE.

**Butcher's Score with "When Greek Meets Greek," a story of life in the Industrial Districts.**

A British Production, featuring Violet Hopson and Stewart Rome. The scenes made in a well-known Northern Steel Works will make the picture immensely popular in industrial centres.

**T**HE British National Program, about which we heard a good deal some months ago, has now made a start. Last week the first picture in the new all-British series, which has for its object the shortening of release date, was shown by the Butcher Film Service at the New Gallery cinema, and the popular verdict is that if all films included in



SCENE FROM "WHEN GREEK MEETS GREEK."

the new program are of the same standard of excellence and drawing power as "When Greek Meets Greek," this latest move by the British manufacturer to combat the insidious evil of the remote release date, will have accomplished much.

## STORY OF INDUSTRIAL LIFE.

The film in question is a Walter West production, featuring Violet Hopson and Stewart Rome, and, whilst it is a story of life in an industrial centre, its outstanding feature is the inclusion of a number of very striking scenes illustrating the activities and variety of processes employed in the making of steel. These were actually made in the works of Messrs. Armstrong, Whitworth, and Company, and so well done are many of the close-up views that they are certain to add immensely to the popularity of the picture throughout the country, and particularly in the industrial areas where great factories of a similar kind are to be found. Whilst these scenes in no way interfere with the progress of the story, they impart to it a sense of realism, which makes it immeasurably more effective, and such experienced artistes as Violet Hopson and Stewart Rome can be relied upon to make the most of the opportunities which such impressive surroundings afford them.

## A WALTER WEST PRODUCTION.

Walter West, the producer, has taken full advantage of the facilities which the great Northern steelworks afforded him, and

the introduction of these scenes should materially help the sale of the film in the American market, more particularly as the action of the story is supposed to start in New York, and one of the principal characters is an American magnate bent on cornering the steel industry of the world. The following brief summary of the play will give some idea of how the action develops. Christine Wood is confidential secretary to Cyrus Warner, head of the powerful American Steel Trust, when her uncle, Robert Craven, a British ironmaster, asks her, by letter, to come to England and make her home with him. She is considering the proposal when Warner, in a matter-of-fact way, asks her to become his wife, adducing as his reason for the proposal that he would miss her in his business. Christine is indignant at such a reason prompting him, considering it an insult, and declares that she hates him. Upon her arrival in England her uncle recognises her business ability, and she takes a position in his works. Meantime, Warner, having planned an amalgamation of the industries in both countries to his own advantage, comes to Ironhampton to interview Craven, and dislikes the attitude of Christine, who intervenes in the conversation and advises her uncle's non-acceptance of the scheme.

Warner threatens commercial war and the breaking of the uncle and, later, alone with Christine, declares that he will compel her to marry him. Her uncle dies suddenly, and, responsibilities devolving upon her, she plans an attack upon Warner's scheme. In spite of her determined opposition, however, she realises the growth of affection for Warner, and a desperate announcement of an engagement to her cousin Claud meets with a retaliative announcement of a similar nature from Warner. Then labour troubles develop, and Christine determines to be present at a mass meeting of the men. Her appeals to them are in vain and an attack upon her is only prevented from having serious results by Warner's physical prowess.

On the following morning Christine meets a delegation of the men, concessions are made, and the strife is healed. At this point of relief she turns to Warner who confesses that his engagement was a pretence, and points to the verandah below where Claud and his sister Julia are in affectionate embrace. The misunderstanding due to his false reason for proposal in New York is swept away by the intuition of mutual love.

## STORY FULL OF INTEREST.

Violet Hopson is, as always, highly effective as the resourceful woman whose brains and energy carry a great industrial undertaking safely through a trying experience, and Stewart Rome is the American steel magnet who ultimately wins her for his wife. He is not as well cast as usual, however, for at no time does he convey the impression of being the strong, silent man of the story. The remainder of the characters are adequately played, the photography throughout is good, the story full of interest, and the production generally such that the picture will find general favour with all classes, and should prove more than usually successful in foreign markets.

# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## Boomerang Bill.

Lionel Barrymore as Chicago gunman, whose imprisonment and failure provide youths with object lesson and warning.

A COSMOPOLITAN Paramount picture with the title of "Boomerang Bill" was trade shown in London last week, with Lionel Barrymore in the star rôle and Marguerite Marsh, sister of Mae Marsh, as the leading woman.

It is shown in the form of a long "vision." A young fellow wishing to obtain money for a costly present for his girl is invited by crooks to take a hand in a crime, but Detective Terence O'Malley, scenting trouble, gets into conversation with him and dissuades him by telling the story of Boomerang Bill,



SCENE FROM "BOOMERANG BILL."

who at that moment, a broken man peddling matches, is led past by his devoted Chinese girl companion. The story is then pictorially given.

When Detective O'Malley was a young police officer, Boomerang Bill, who always came back after a fight for some more, was a Chicago gunman, with a tender place in his heart for children. He fell in love with Annie, whom he met at a dance, and resolved on her acceptance of him to give up the old life and begin on honest work. Annie's mother was an invalid, and in order that she might go away to the country, Bill resolves to obtain the wherewithal by means of one last hold-up. He is chased and arrested, having been caught in Chinaman Ling's laundry, playing with Ling's small daughter.

Imprisoned, he is ever looking forward to release and marriage, but the girl eventually confesses that a young engineer has proposed to her, and for her mother's sake she has accepted. Bill loses his reason temporarily, and upon his release visits Annie's home, to find her happy with husband and child. A broken man, he returns to the Chinaman's laundry, where the small girl becomes his helper and guardian. At this point the detective and the lad enter the story again, with the latter resolving to pursue a straight life.

The bulk of the work in the picture is performed by Lionel Barrymore and Marguerite Marsh, the latter interpreting her part with sincerity and charm. Her acting and that of the leading man should help the picture to a good share of success.

## Sheltered Daughters.

An attractive little play based upon the culpability of those who keep youths in ignorance of the world's ways.

IT is difficult to estimate the harm caused by an earlier generation through the convention which aimed at keeping the youth of that generation, and especially the feminine section, in ignorance of the facts of life and the pitfalls with which the outer world abounded. Such a policy was responsible for much misery, and "Sheltered Daughters," trade shown in London last week by Gaumont, endeavours to state that problem in pictorial form.

From the title it might be supposed that the problem of maiden ignorance was to be dealt with as affecting the great risk run by young women unaware of the efforts to entrap them for the worst of purposes, and the play loses strength by the substitution of fraud for the more flagitious purpose. A girl well versed in the world's ways might, however, have succumbed to the temptation which overcame Jenny. Jenny Dark is the daughter of a widower father whose wife was of French blood. He is a detective, but notwithstanding his profession, the girl appears to believe that saintliness is the common possession of mankind. She lives in a world of books, French history and the character of Jeanne d'Arc making strong appeal to her romantic side. Thus, when a French crook, acting the part of Major Mallarmé, collecting money in America for France's war orphans, meets her at the Joan of Arc statue, New York, he imposes upon her romanticism by representing that she can do a great thing for France and the orphans if she will consent to appear as his wife (absent through illness) at a dinner that evening, where an appeal would be made for funds.

His request, made at the instigation of friends who knew of Jenny's weakness as well as of her fluent French, succeeds, and the girl's appeal reaps a huge monetary reward. On the following day she hears from a conversation between Pep Mullins, a fellow-boarder who is a reporter, and her father, that Mallarmé is an impostor, and hastens to his room to upbraid him. While there her father arrives to effect the arrest of Mallarmé and his wife, and is astounded to discover that his own daughter has assisted the Frenchman in his crooked scheme. Jim Dark, the detective, admits the foolishness of not making the girl aware of evil possibilities, and hands her over to Pep Mullins, who has fallen in love with the girl.

There is a subsidiary story of Adele Hoyt (Helen Ray) and her father's expulsion of her from his house as the result of having been found in an unrespectable cabaret. This, incidentally, brings about Jeanne's false step. Helen Ray plays her part, especially the drugged scene, convincingly.

Justine Johnstone, as Jenny Dark, did very well indeed in her varied part. As the horn-besppectacled recluse among her books, drab of dress and limited in worldly outlook, she suggests the possession of a spirituality similar to that shown by her heroine of distant Domremy. Later, unbespectacled, and with tumbled hair as the result of a romp, her appearance charms Pep Mullins, while at the dinner, as Mallarmé's wife, she has a triumphant manner which contrasts strongly with her earliest appearance. Some beautiful dresses add to the charm of the scenes.

"Sheltered Daughters" has been attractively produced and the whole cast well chosen. It should meet with success wherever shown.

**FILM REVIEWS OF THE WEEK—Continued.**

**Scrambled Wives.**

Screen version of American comedy in which Marguerite Clark stars.

“**S**CRAMBLED WIVES,” a screen version of an American comedy, in which Marguerite Clark stars, was exhibited to the London trade by Associated First National last week. It has some situations which, in its stage version, probably made it an acceptable little comedy, for brisk dialogue often brightens the business of a play out of knowledge. In the film version this was necessarily absent, and this absence imposed upon the business an additional task.

The main story centres upon the experiences of Mary Lucille Smith upon her return to America from Europe. A schoolgirl



SCENE FROM “SCRAMBLED WIVES.”

prank indulged in upon Hallow E'en has led to her elopement with John Chiverick, the marriage having been subsequently annulled. Upon her return she finds John remarried, and promptly falls in love with Larry McLeod, who imagines her to be a widow. A house party brings complications, for John Chiverick, with his wife, are guests, and the endeavours of Lucille to keep the truth from Larry and of Chiverick to hide the identity of Lucille from his wife provide opportunities for the employment of the familiar device of hiding behind curtains and hurrying out unwelcome entrants into the room.

A sham illness and a determination to leave the house during a storm bring fresh complications, which, however, are somewhat laboured in spite of the efforts made by the characters to infuse life into the proceedings. An attractive set of dances in a vaudeville show are worthy of particular mention.

**The Jungle Goddess.**

Another wonderful Selig series presented by Pathé.

**K**INEMA-GOERS are promised another rare treat when the third of Colonel Wm. N. Selig's wonderful series, presented by Pathé Frères, is released. The early episodes were shown to the trade in London last week, and by general agreement they were voted exceedingly clever and thrilling. No kinema will neglect to show these pictures, which are among the best ever screened of wild animal life, and the whole production is a remarkable achievement.

The title of the new series is “The Jungle Goddess,” and there is an interesting plot; but so thrilling are the scenes that *denouement* is lost. There is 30,000 feet of film, and no fewer than 700 wild animals take part, while the cost of the production must certainly have been enormous. Colonel Selig has over a



SCENE FROM “THE JUNGLE GODDESS.”

thousand wild beast in his parks—the largest “menagerie” in the world—while all the animals live in natural surroundings.

Lady Elizabeth Castleton (Elinor Field) is set adrift in a balloon and lands amongst a tribe of natives in South Africa. Here she is worshipped as a goddess. Her school playmate, Ralph Dean (Truman Van Dyke), sets out to rescue her, and we see them through many thrilling adventures and hairbreadth escapes. At one moment they are cast into a lions' den, and we see dozens of the ferocious beasts about to jump on them; in another episode “The Jungle Goddess” is cast by the natives into the rapids, but is saved by two clever apes, whose acting would do credit to any film star; while another scene shows the ape about to strike “The Jungle Goddess” with a huge knife.

Apart from the actual experience needed to star in such a remarkable production, considerable nerve must have been needed to play the leading rôles, and Miss Elinor Field and Mr. Truman Van Dyke are to be congratulated on their undoubted triumphs in this film. There should be a universal demand for this serial, and it should be a big money-maker.

(Continued on page 60.)

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## FILM REVIEWS OF THE WEEK—Continued from page 57.

### Penrod.

Booth Tarkington's character of a mischievous boy well interpreted by Wesley Barry, supported by large juvenile cast.

IT is not given to many novelists to create a character which serves as a type, and becomes something like a household word, a name which, uttered, brings at once a picture before the mind's eye, as the mention, for instance, of Sherlock Holmes does. Booth Tarkington has done so with his character of Penrod, which Americans know so much better than we, and his exploits have furnished magazine readers with many happy hours, recalling their own adventurous youth.



SCENE FROM "PENROD."

Marshall Neilan has taken some of the boyish escapades of Penrod, and adapted them for the screen, the film being trade shown this week in London by Associated First National. Wesley Barry, the boy with the freckles, has been chosen for Penrod, and chosen, by the way, not by the producer of the picture, but by Booth Tarkington himself as the life-like impersonator of the character he had in mind. Supporting him is a juvenile cast of some forty children who, together with Penrod, make the author's scenes alive with boyish joyousness, and so keenly do they enter into the fun of the story and the mock importance of their proceedings, that it is easy to believe the statement of the producer that he had less trouble in the direction of the picture than in other films, the actors in which were grown-ups.

Naturally, there is no story in the sense of working up to a climax, and many of the incidents could be transposed without the picture being in any way spoiled. The first and the last would have to remain, as there is a direct relation between them. The opening scene showing the gathering of the American Boys' Protection Federation Local 101, in an underground room, where they meet to discuss the oppression of certain folk, mainly parents and policemen, exhibits that passion for the secret society and its ritual which boys so love, and which is not absent from the lives of grown-up Americans, with their Ku Klux Klan and similar organisations. Penrod is president, and from his presidential chair he orders the business of the boys' association.

Among the incidents forming the story is Penrod's visit to the circus, and his over-indulgence in good things, his running of a circus of his own in the loft, a children's performance of "The Round Table," which breaks up with a fight between Penrod and another lad, and the ringing down of the curtain

upon the struggling pair in their fancy dress. Then there is a visit to the play which stimulates Penrod's imagination, and causes him to spread slanderous stories of an immaculate family life. The best comic incident is the mud fight between Penrod and the other boys, consequent upon a girl calling Penrod a little gentleman; this is full of the vigour with which boys wage warfare, and its result upon innocent passers-by is disastrous. Finally the boys, quite fortuitously, capture two bank bandits, and their achievement removes for ever the oppression of police and parents, a series of incidents admirably illustrating this.

The attractiveness of "Penrod" as a picture lies in just those elements that made the stories a success as literature—in the reminder of youthful pranks and fancies. Men with such memories will greatly appreciate it, and the acting of the children will draw many to any hall where shown.

### A Daughter of the Law.

A brisk little play which Carmel Myers brightens with vivacious acting.

IN "A Daughter of the Law," a Universal film trade shown in London by F.B.O. last week, the vivacious acting of Carmel Myers is a strong feature throughout a play demanding vigorous interpretation. Carl Laemmle is the producer of the picture, and Carmel Myers is Nora, the daughter of Police-Inspector Hayes, and in love with Jim Garth, one of Hayes's men.

Her brother Eddie has joined a gang of crooks in order to secure their arrest, and Nora, anxious for her brother's safety, visits him in the underworld haunts which the gang frequent. The two are discovered together by the leader of the gang, and the girl is introduced by Eddie as an old sweetheart, the gang leader succumbing to her charms.

Later, suspicion being aroused, she is imprisoned while the gang set out to do a "job." She escapes by the exercise of interesting ingenuity, and, informing her father, Garth and others of her father's men set out to capture the gang. They are successful, but Nora's brother pays the penalty, a shot from the gang leader's revolver during a struggle accomplishing this. The revolver had been pointed at Nora, who had accompanied



SCENE FROM "A DAUGHTER OF THE LAW."

her father, and Eddie, snatching it, receives his death wound. Condemned to death, the crooks escape and, finding it impossible to get out of the town, seize Nora and hold her up to ransom,



## FILM REVIEWS OF THE WEEK—Continued.

the price of which is their freedom. Garth and the inspector have to agree, but a plan of Nora's eventually secures their arrest, and Jim and Nora are united.

From her first appearance onward Nora is an attractive figure. She is seen first at the piano, making eyes and mouths at Jim Garth, and securing his attention at her father's expense. Later, as her brother's ex-sweetheart in the rough quarters of the gang, she affects a jauntiness quite in keeping with the character of the place. Anxiety as well as roguishness call for interpretation later, and each turn finds her adequate to the occasion.

"A Daughter of the Law" is a brisk little picture, and should meet with successful bookings.

### A Soul in Torment.

Melodramatic Continental production with elaborate settings.  
Third degree scenes which require cutting.

"A SOUL IN TORMENT," which Shadow Plays presented to the trade last week, is frank melodrama acted in an extremely Continental manner, with elaborate settings that are such a feature of foreign photoplays. While it has the merit of being well produced and on the whole quite adequately acted, its chief failing is the extremely foreign atmosphere which permeates the entire story. The third degree methods that we are somewhat accustomed to in American photoplays, are even outdone in this particular production. The opening scenes, which it must be confessed are somewhat disjointed, are particularly morbid and, according to British standards of police investigation, border on the absurd.

The story deals with a woman, Dorothy Carleton, who is accused of the murder of her husband and refuses to make any statement to the police. By third degree methods they succeed in getting her to tell the story of her life. Upon the death of her parents, Dorothy is adopted by her wealthy uncle, John Carleton, with whom she lives in luxury, and is engaged to William Farleigh. Henry Harwood, an adventurer, is attracted by the Carleton fortune, which he is determined to possess, and succeeds in gaining the affections of Dorothy. A fake hold-up, in which Harwood poses as the rescuer, enables him to secure an introduction, and by various wiles eventually he succeeds in ousting her fiancee, William. With the road clear, the adventurer commences his manoeuvres by means of a plan cleverly schemed by himself and his accomplices. Jimmy, one of his accomplices, obtains a post as coachman in the Carleton household, and receives written instructions from his leader, but inadvertently one of these notes falls into the hands of Dorothy's uncle. The similarity of handwriting causes the latter to make investigations, and receiving no explanation he orders Harwood from his house. That night Carleton is murdered and Jimmy is arrested while clearing the grounds, and on being charged confesses that he entered the house for the purpose of theft, but strongly denies having anything to do with the murder. He is condemned to several years' imprisonment.

Alone in the world, the heiress to her uncle's fortune, Dorothy marries Harwood, who, under the assumed name of Burlington, commences to squander his ill-gotten gains, succeeding so well that very soon nothing is left. Reduced to poverty, Harwood reveals his nature by suggesting that his wife should sell her beauty, and when she refuses he abandons her. Dorothy bravely begins a new life for herself and her child, but her faithful William has never ceased to love her, and has not lost sight of her. Discreetly he protects her, and assuming that Harwood

is dead, they are shortly married. Later Harwood reappears, and using his persuasive powers endeavours to force Dorothy to supply him with money. Before this new disaster, in which she sees the ruin of her happiness so dearly won, Dorothy kills her miserable tormentor. She is acquitted of the charge of murder and finds true love and happiness with her former lover.

The opening of the film is exceedingly gruesome and badly needs cutting. It is not a very pleasant scene where, for the purpose of extracting a confession from the woman, she is placed in a cell with the supposed dead man, and this scene would certainly not find favour with a great many audiences. The settings throughout are on a very lavish scale and the photography is exceedingly good. The acting is of the Continental order, with which we are fairly well acquainted, but the make-up of the artistes in Continental pictures leaves a great deal to be desired. Lucy Doraine, who enacts the part of Dorothy Carleton, is somewhat inclined to overact her part, but she is very adequately supported by a cast who give an admirable rendition of their various characters. "A Soul in Torment," with a cutting, should be quite good entertainment for the average kinema.

### Grand Larceny.

A superb Goldwyn film which asks and answers the question:  
Can a woman's love be stolen?

CAN a woman's love be stolen? Are her emotions for sale to the highest bidder? These and other questions are raised and answered in "Grand Larceny," a Goldwyn production shown to the trade in London this week. The photography and scenic effects in the film are so beautifully done and the story is so well set forth, that it may be counted as in the front rank of screen melodramas.

The theme, the neglect of a wife by her husband, although not by any means new to the screen, is certainly an exceedingly entertaining one, and carries with it the moral—for husbands, of course—that a kiss in time saves nine, to say nothing of many other possible embarrassments and sorrows. It is pointed out that the thief of property can be put into prison and the man he has injured can obtain legal satisfaction. But there is little real compensation for a man who is robbed of the wife he adores, unless one believes in the saying that a woman who will leave one husband will soon get tired of her next. The intensely emotional rôles in the piece, those of the husband and wife, are splendidly acted by Elliott Dexter and Claire Windsor, a type of beauty well suited to the part.

John Annixter brings to his New York home Kathleen, his beautiful but coquettish Virginian wife. But he is so absorbed in his own business that she becomes a prey to the passions of other men. One evening he returns unexpectedly to find his wife and one of his friends in a compromising position. A divorce follows, and she marries the man who had been making love to her, but the husband warns him that "if you can steal her from me, she can be stolen from you." Kathleen soon grows tired of the unreasoning jealousy of her new husband, and longs for her former partner in matrimony—John Annixter. Subsequently, in a dramatic interview, she tells both men that she refuses to be bargained between them, and declares she will go out into the world and learn to be worthy of the greatest love. She then leaves them. The climax comes with Kathleen reunited to her former husband.

The story is most dramatic, and likely to prove exceedingly popular with every class of audience.

## FILM REVIEWS OF THE WEEK—Continued.

### Uncle Dick's Darling.

A beautifully produced English love story, which should prove generally popular.

UNCLE DICK DOLLAND is just one of those cheerful genial souls that the British kinema-going public will take to their hearts, and for this reason alone "Uncle Dick's Darling," the trade show of which was held in London this week by Anchor, is bound to be an excellent money-making proposition for picture houses. It is an all-British film version of Harry J. Byron's successful play, and the scenes of English countryside and English life are delightful.

Uncle Dick, the happy philosophical cheap Jack who travels from town to town in his caravan, managed to provide not only for his dog, horse and donkey, but also for little Joe and a baby girl who had been deserted by her mother. We see "Mary," the little girl, grown to young womanhood and follow her adventures to a High School for Girls, where, as she explains, she is to be "finished off," Uncle Dick paying the expenses of her schooling.

White Mary's education was proceeding, Joe, who is deeply in love with her, is interested in aviation. But Mary attains the manners and status of a lady at the high school and is courted by those of a higher station, one of whom, Augustus Chevenix, a country squire 20 years her senior, marries her and becomes an M.P. During Mary's last term at school, Uncle Dick had paid her a welcome visit, bringing with him a proposal of marriage from Joe, but Chevenix sought Uncle Dick and placed before him what, he said, would be the disastrous results of Mary's marriage to a man who was not of gentle and cultured birth. The marriage proves a disaster, and Mary agrees to elope with a man named Lorimer, but the latter's car is dashed over a cliff and he is killed, while Mary is reduced to destitution.

In this condition she is found by Dick and carried back to the caravan, and just as he and Joe are consoling Mary, Dick wakes up. He had fallen asleep while waiting for Mary to bring her answer to Joe's proposal. And her answer is "Yes," and merry old Dick's eyes beam with happiness as he watches them go off for a stroll together.

The four characters are splendidly acted, Mr. George Bellamy as Uncle Dick Dolland, being ably supported by Miss Athalie Davis (Mary), Mr. Sidney Folker (Joe), and Mr. Humberston Wright (Augustus Chevenix). Should prove a popular offering generally.



SCENE FROM "UNCLE DICK'S DARLING."

### Travelin' On.

A tale of Arizona Desert, featuring William S. Hart.

"TRAVELIN' ON" is an excellently photographed Paramount story of the Arizona Desert, featuring William S. Hart, shown to the trade in London this week. There are many thrilling episodes in the story, and the air of



SCENE FROM "TRAVELIN' ON."

mystery that surrounds the personality of J.B. (Wm. S. Hart), a Western wanderer who cannot read or write and does not know his own name, sustains the interest of the audience throughout.

J.B. reaches Tumble Bluff, in Arizona, about the same time as Hi Morton, a preacher. McGee, owner of the saloon and dance hall, recognises Morton as a former partner in crime, and doesn't want him to remain. When he sees the preacher's wife he changes his mind, and doesn't even interfere when Morton starts to build a church.

J.B., too, loves Mrs. Morton, saves her from McGee's unwelcome attentions, and becomes great friends with her little daughter, but still hopes to win her for himself. Morton holds up a stage coach to provide funds for his church, and is denounced by McGee. He is about to be hanged when J.B. rides in, cuts the minister down, and says he himself held up the coach. Then, his conscience awakened to the sin he was going to commit, he rides on into the desert, leaving the little family to peace and happiness.

Due credit must be given the other members of the cast for ably supporting Hart, especially Brinsley Shaw for his characterisation of Hi Morton, the preacher, while an exceedingly clever pet monkey figures in most of the scenes.

## W. & F.'s NEW ENTERPRISE.

The W. and F. Film Service, Ltd., which has begun activities as a producing firm, announce the making of a new series of pictures of international appeal, which will be financed by them and produced specially for them. Both British and foreign artistes will act in these pictures, which, with the exception of necessary exterior scenes relating to other countries, will be taken in Paris. "Lord Arthur Savile's Crime" was the first of this series, and the second will be adapted from Mrs. Henry Wood's novel, "Within the Maze." In addition to this series, W. and F. will present other pictures purchased by them. These include a French version of "The Cricket on the Hearth," and "Why Men Go Wrong," the last picture in which the well-known French actor, Severin Mars, appeared before his death.

# KINEMA OPERATORS' WORKING CONDITIONS.

## Proposals of Conciliation Board for the North Western Area.

I AM now in a position (writes our Liverpool correspondent) to give details of the proposed working conditions for kinema operators (engaged in picturedromes in the area embraced by the North-Western branch of the C.E.A.) recommended by the Conciliation Board, composed of representatives of the employers and also the Electrical Trades Union. These conditions, which affect both wages and hours of employment, were submitted to the monthly meeting of the North-Western branch a week ago, and, after some slight discussion, were unanimously adopted.

The following self-explanatory letters were also read, viz. :

"Dear Sir,—Arising out of the present position *re* the new proposed working rules which were drawn up by the Conciliation Board of the C.E.A. and kinema operators, and which the Board further decided to recommend for acceptance to their respective members, a mass meeting of the kinema operators of the Mersey district was held on Sunday last, and, in view of the absence of any decision *re* the acceptance of same by your members, it was decided that we request your side to forward the decision as to whether your members have accepted same or not by Friday next, May 26, 1922.

"They have further decided to have a mass meeting of the kinema operators to take place on Sunday next, and, failing a satisfactory reply from your body, a ballot will be taken for the purpose of deciding whether the members shall cease work or not, immediately. I trust, therefore, that your side will let us have their decision on this question by the date referred to in my letter, as further, failing any reply to same, it will be accepted by my members that your members have refused to accept the working card as recommended by the Board, and they will immediately proceed to take the ballot referred to for the purpose of taking immediate action to get a settlement on this question.

"I trust this will have your immediate consideration, and reply by the date stated will oblige.—Yours faithfully, for the Electrical Trades Union, T. W. PALMER, Assistant District Secretary."

"Dear Sir,—The position arising out of the present circumstances in connection with the proposed new working rules for kinema operators, was discussed at a mass meeting of this section on Sunday last, and, as intimated in my previous correspondence and telephone communication with you, a ballot has been taken for and against ceasing work in the event of the non-acceptance of the card recommended by the Conciliation Board by your members. The returns of that ballot have declared a unanimous decision to cease work, and the date of same is left in the hands of the Mersey District Committee to determine.

"Your counter-proposals were placed before the members at that meeting, and I am directed to inform you that one of the chief objections by our members was that any counter-proposal submitted by your side could not be discussed by the Conciliation Board, the opinion of my members being that, in fairness to all parties, any suggestion from either side should certainly have the joint consideration of both parties before being put into operation.

"As this matter has to be placed before a special meeting of the Mersey District Committee, I consider it would be advisable for your Association to consider the position of

placing any proposals you may have to submit before the joint body, the Conciliation Board, for their consideration. In the meantime, our members have been instructed to remain at work pending the decision of the District Committee, and I am of the opinion that in the interests of both parties, to prevent a stoppage of work, with its consequent hardship on both parties, that you should consider my previous suggestion in this letter to avoid trouble.

"I trust you will bring this matter to the notice of your committee, and let me have a reply as soon as possible, in order that I may be able to submit same to the Mersey District Committee of this Society, prior to them coming to their final decision on this question *re* the withdrawal of operators.—Yours faithfully, for the E.T.U., T. W. PALMER, Assistant District Secretary."

### The Proposed Working Conditions.

The proposed conditions are as follows :

Rule 1.—HOURS OF WORK.—The hours of work shall remain as at present.

Rule 2.—HOLIDAYS.—(a) Sunday, Christmas Day, and Good Friday to be paid for at the rate of double time. (b) All operators, electricians, or apprentices shall be given one week's holiday per annum, with pay, after six months' service.

Rule 3.—WAGES.—(a) The minimum wage for a chief operator shall be £4 per week, assistant operator, £2. (b) TRADE SHOWS.—For every trade show the chief operator shall receive 7s. 6d. and the assistant operator 2s. 6d. (c) Apprentices shall be paid on the following scales: For the first 12 months, 12s. 6d. per week; for the second 12 months, 20s. per week; for the third 12 months, 30s. per week. After the third year the apprentice shall be eligible for an assistant operator, and shall be paid assistant operator's rate of wages, if placed in that position. (d) The employers shall retain an apprentice for a period of not less than three years, unless satisfactory reasons occur for his dismissal, such as incompetency, wilful neglect, misbehaviour or failure to carry out his duties, or in the event of the discontinuance of the business. (e) That it be a condition of employment that an apprentice attends Technical Classes during the first three years of his apprenticeship, and that the employers pay half of the Technical Class fees. Fees not to exceed 12s. 6d. per annum, and the apprentice not to be absent for more than two hours per week during his employers' time. Not more than one apprentice shall be engaged at any one picture house.

Rule 4.—GRADED HALLS.—The minimum of any operator acting as chief at any Grade (b) Hall, shall not be less than £3. per week.

Rule 5.—DUTIES.—The chief operator shall have complete charge of the maintenance and repair of the running plant, and also the control of the existing installation, and be responsible for same to the management. Assistant operators and apprentices shall work to instructions of the chief.

Rule 6.—DEFINITIONS.—(a) Chief operator at a Grade (a) Hall shall be a man of 21 years of age or over, who has had five years or more experience as an operator in a recognised picture

(Continued on next page.)

# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent).

## Wedding Bells—The Next Kinema Ball—"The Little Minister"—Building for "Rob Roy."

**C**ONGRATULATIONS to Mr. Jack W. Robertson (of Robertson's Film Service) on his marriage, and on the large number of gifts he and his wife received from their friends. Mr. "Jack" is now the senior member of the firm, and I still remember his earlier days in the Glasgow kinema trade, when he was with Gaumont's in the Trongate and later with Hibbart in Dickson Street. Many are the changes since these days, but Mr. Robertson has always kept right in the forefront.

### F.B.O.

There is plenty of hustle going on round about 102, Union Street, Glasgow, these days, where Film Booking Offices are very busy releasing an excellent batch of pictures for summer programs, as well as laying out plans for a winter campaign. It is more than probable that some important announcements will emanate from "102" at an early date.

### Looking Ahead.

Although at the moment we are still sweltering in the heat of the dog days, some of the members of the Scottish kinema trade are already beginning to talk about the next Scottish kinema ball. This shows the right type of enthusiasm, and while perhaps it is as yet too early to prophesy anything, I think I can quite safely whisper that it is intended to make our next ball a function which will knock all its predecessors into the proverbial cocked hat.

### "The Little Minister."

I anticipate a big success as far as Scottish kinemas are concerned for the Barrie film, "The Little Minister." Sir James

(not simply because he is himself a brither Scot) has a countless host of admirers all over Scotland, and, with all due respect to his later works, I am doubtful if he has ever done anything which has been more appreciated by his public than the novel bearing the title mentioned. I have had the pleasure of seeing a trade show of the new film, and was more than delighted with it.

### The "Rob Roy" Production.

"Rob Roy" is stirring up Scotland again, even though he is only a film "Rob Roy." During the past fortnight Will Kellino has been interviewing hundreds of players at the Gaumont Glasgow offices for the crowd scenes, and Aberfoyle has been amazed at the tons of properties that arrived in truck loads from London this week. Kellino has taken most of the costumes that will be required from London. They include 250 uniforms for soldiers, various costumes for 50 women, and full dress for 400 Highlanders. The Highland dress consists of brogues, with windings for the legs, hose-tops, kilts, trunks, belts, sporrans and dirks, plaids, leather jerkins and under-jerkins, tammies, targes, and claymores, not to mention various other little things such as badges for hats, pins for plaids, eagle plumes, and so on. The difficulty of getting all these oddments together can easily be imagined. There is no theatrical costumier who could supply them all, and so far as claymores are concerned, the Gaumont Company has had to have over 200 of these specially made in steel—quite a costly trifle.

It is rather interesting to note that a contract has just been placed with a well-known Scottish firm to specially build a baronial castle and also a church and other necessary buildings to give the correct atmosphere for some of the scenes in the film.

(Continued from previous page.)

theatre. (b) Assistant operator shall be a man not under the age of 19 years, and must have had at least three years' practical experience in a recognised picture theatre. Men engaged as assistant operators prior to the signing of these rules who do not comply with the age of 19 years specified, to maintain their position as assistant operators. An Assistant operator shall be eligible for a chief operator at a Grade (b) Hall. (c) Apprentices must be 16 years of age or over.

Rule 7.—**EXPENSES.**—All fares and other reasonable expenses incurred on the theatre's business to be reimbursed.

Rule 8.—**LOCK-UP FOR TOOLS.**—A proper lock-up for the keeping of the operator's tools to be provided.

Rule 9.—**NOTICE OF DISMISSAL.**—One week's notice to be given from either side; or one week's wages in lieu of such notice; such notice to be given on a Saturday.

Rule 10.—**PAY-DAY.**—Friday to be the recognised pay day.

Rule 11.—**TRANSFER OF DUTIES.**—Where an assistant operator is temporarily in charge during the chief's absence, he shall be paid the higher rate whilst in such a position, excepting where the chief operator is receiving his full rate of pay.

Rule 12.—**NUMBER OF OPERATORS.**—All halls running continuous shows to engage chief, assistant, and apprentice. All halls running a matinee and twice-nightly and Grade (a) Halls to have a chief operator and an apprentice or an assistant operator.

The foregoing rules will remain in force until further notice.

## PRINCE OF WALES FILM.

### Shown to King and Queen at Windsor.

**A**FTER visiting Ascot Races on Tuesday the King and Queen witnessed in the evening at Windsor Castle an exhibition of the film, "With the Prince of Wales through India and Burmah," which was given by the Stoll Film Company, Ltd.

The film was shown in the Waterloo Chamber and took about an hour to screen. At the close of the exhibition, which was under the direction of Mr. Jeffrey Bernard, of the Stoll Film Company, His Majesty expressed the opinion that the film was an exceedingly fine one, and said that he recognised many of the places which he himself had visited.

At the close of a kinema performance at Brussels on Sunday, flames were seen pouring out of the operator's box. A panic ensued and five children received burns. Three of them were taken to hospital in a serious condition. It is believed that the fire was due to a short circuit.

Mr. H. B. Parkinson, managing director of Master Films, was solely responsible for writing the scenario and the production of the film version of the murder scene in "Macbeth," referred to in a recent issue.

# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**An Enforced Vacation—New Futurist Manager—Eye-Strain Again—An F.B.O. Rearrangement—  
An Ironical Winner—An Ideal Note—A Trio of Changes.**

**M**ANY exhibitors in the Birmingham area are becoming pessimists and are taking a gloomy view of business during the summer. Already I hear of at least half-a-dozen houses in the smaller Black Country towns having closed down until the autumn arrives, while I understand that matinees and Sunday performances at two Coventry halls have been discontinued. At Stratford the Shakespeare Memorial Theatre Kinema will have the field to itself during the next few months, the Hippodrome having shut its doors.

## Reducing Admission Does Not Pay.

In one instance the management of a Staffordshire kinema tried the experiment of reverting to practically pre-war prices of admission by announcing that it would pay the Entertainment Tax, but a fortnight's trial failed to improve returns, and on Saturday the hall was closed down. In Birmingham itself exhibitors had the mortification of seeing the D. W. Griffith spectacular production, "Way Down East," attracting full houses twice nightly to the Grand Theatre not only during the Whitsuntide, but also this week. Local renters are being inundated with requests from exhibitors appealing for films booked for the immediate future to be transferred to later dates.

## New Futurist Manager.

Mention of the Grand Theatre reminds me that its assistant manager will succeed Mr. "Billy" Greenfield as resident manager of the Birmingham Futurist when the latter goes to Leeds to take charge of the Scala. A native of Lincolnshire, Mr. A. D. Smith was engaged in the legal profession in pre-war days. Joining the army in 1914 as a private, he rose from the ranks, and as a lieutenant saw two years' service on the Western Front. In April, 1919, on returning to civil life, he entered the employment of Moss Empires and came to the Grand Theatre as first lieutenant to Mr. H. W. Crane. By the way, friends of Billy Greenfield heartily congratulate him upon the addition to his family circle of a bonny baby girl at Whitsuntide.

## Eye Strain Again.

An enterprising Leeds journalist sent to Birmingham the criticism of the Birmingham Justices Eye Strain regulations by the Chairman of that Branch of the C.E.A. Mr. S. E. Short (Chairman of the Entertainments Committee of the Justices) points out that according to the report the Leeds exhibitors have gained a wrong impression of the Birmingham regulations. The minimum distance of 30 feet only applies to new kinemas, as in the case of existing halls each had been treated on its merits so as not to make too drastic a cut in the seating accommodation. The result was that in some cases the distance between the screen and the front seats was only 17 feet. It should not be overlooked that the 30 feet minimum was the distance fixed by the C.E.A. Eye Strain Committee. Moreover, the Association recently had an opportunity of contesting the right of the Birmingham Justices to impose the condition, but he understood the fight was dropped because the trade recognised that the Justices were not acting *ultra vires*.

## An F.B.O. Rearrangement.

Chatting with Mr. J. I. Norfolk at the F.B.O. trade show of

the latest Eddie Polo serial, "Do or Die," at the Scala, I learned that there had been a rearrangement of the Midland territory. Mr. Leopold Soloman has left the Nottingham office to become manager of the Palladium, Peterborough, and in future Mr. Norfolk will cover Leicestershire, leaving Nottingham and Derbyshire for the Sheffield Branch to cover. Mr. Norfolk hopes to be in a position shortly to announce full details of F.B.O.'s latest features, "Orphans of the Storm" and "The Rosary."

## An Ironical Winner.

Ironical as its title may appear under prevailing trade conditions, Mr. Wm. Cutting believes that Vitagraph have a real winner in "Too Much Business," the six-reel romantic comedy featuring Ethel Grey Terry and Edward Horton, which he screened to the trade on Wednesday last. He also reports satisfactory lookings on "The Prodigal Judge" and "Island Wives."

## An Ideal Note.

Mr. Harold Boodson regrets that he is unable to provide exhibitors who have inquired regarding Ideal's latest feature, "A Bill of Divorcement," with details concerning the release date, but hopes during the next few weeks to supply full information of this, and also "The Four Seasons." The Ideal Short Features continue to go well, and he reminds exhibitors that by booking "Our Own People" they are assisting the ex-service men, as the whole of the profits go to the British Legion. The company have decided to withdraw that real laughter-maker, "The Runaway Express," at the end of August.

## A Trio of Changes.

Mr. E. W. Carlton has returned to the Midlands from Glasgow as manager of the Scala, Stourbridge. He formerly had charge of the King's Hall, Corporation Street, and the Villa Cross P.H., Birmingham.

Mr. V. Walshaw has been appointed Midland manager for Kilner's Exclusives in succession to Mr. Reginald Davis.

We understand that the Victoria Theatre, Lye, has been taken over by Mr. Capewell, late of the Witton P.H.

## Briefs of Interest.

The Birmingham Bulldog's Club Snooker Handicap was won by Mr. Harry Dewey, late of the Springfield Picture House, who beat Mr. C. Hitchins by 48—12 in the final.

Mr. Leo Edgar invites Birmingham exhibitors to the Scala to-morrow (Sunday) for the screening of "When Greek Meets Greek," the first of the National Film League features.

Mr. Charles Hutchin is preparing to boom the Walturdaw Marconiphone "broadcasting" stunt. His latest offering is the Famous American Artists' Production, "God's Half Acre," featuring Mabel Taliaferro.

Mr. A. C. Grant, of New Street Picture House, has been showing an excellent local topical of the Legion of Frontiersmen's Whitsun Military Tournament at Hall Green.

# ASTRA NATIONAL

announce Lancashire

## HARLEY KNOLE

# THE BOHE

### TRADE

**MANCHESTER:**

GAIETY PICTURE THEATRE,

11 a.m., WEDNESDAY, 21st JUNE,

and at

2-30, KINEMA EXCHANGE, same day.

*Sole Representatives for Lancashire,*

## FULLER'S EXCLUSIVES,

Telephone: City 2139.

# L PRODUCTIONS

Trade Shows of the

# S' PRODUCTION

# MIAN GIRL

## SHOWS.

### LIVERPOOL:

FUTURIST THEATRE, Lime Street,

FRIDAY, 23rd JUNE,

11 a.m.

*Cheshire and North Wales:—*

## 38 Deansgate, Manchester.

Telephone: City 2139.

# THE FILM AS AN ADVERTISING MEDIUM.

## How to Make It Sell Your Goods.

(By N. O. WILLIAMS.)

**V**ARIOUS attempts have been made from time to time in this country to utilise the screen in a cinematograph theatre for the benefit of the advertiser. The efforts of a few have been crowned with success, but the majority have faded away, and in nearly every case because they failed to appreciate the proper manner in which to present their appeal to the public. I do not wish to dwell for too long upon this vast new field, but it is open to any person who has a definite article to sell to appeal to a weekly audience of 20 millions of people by the intelligent use of the advertising film. The film is a powerful weapon, and has a lasting effect upon the spectator. Firstly we must humour him; irritate him, and retribution will be swift.

### The "Industrial" Film.

One of the commoner types of advertisement films of the present day is that devoted to one or other of our great industries. It usually consists of various scenes, taken in some works or other, showing the process of manufacture, staff dining rooms, playing fields, welfare committees, etc., all of which are very interesting and instructive to employees, and are, of course, the pride and joy of the various heads of departments. There are hundreds of thousands of feet of this type of film vegetating some odd corner of buildings, owned by many of our largest national advertisers. They may, in certain cases, be used by a salesman, if he is provided with a portable projector for demonstrational purposes, when it is impossible, as is the case with heavy machinery, to carry samples, but they are often totally unsuitable for exhibition to the general public. Their chief fault is that they are too long, usually occupying anything from fifteen minutes to an hour to show, and the audience lose interest and are not slow to demonstrate the fact.

Little need be said as to the cartoon films, for the initial cost of production is in most cases prohibitive. They are made from drawings which are photographed, and when we take into consideration the fact that there are 16 separate pictures to each foot of film, and that each picture has to be drawn by an artist who is a specialist in this type of work, it will be seen that the cost of a film even 200 feet in length is very great indeed. There are, however, a number of these films in existence, and they have been shown in various cinemas with satisfactory results to the advertiser.

### "Storyette" Films.

In the storyette film we have a type which has been looked upon with favour by a number of advertising managers, but there are one or two obstacles in the way of presenting an advertising appeal in this manner. Firstly, the display of the advertisement film will be preceded, and in most cases followed by a feature or comedy film which may have cost from £10,000 to £30,000 to produce, and no money has been spared to obtain the finest artistes, settings, scenery. In view of this fact, I do not consider any "storyette" film of an advertising nature will bear comparison with the super productions which are now shown at our cinemas; furthermore, the public are liable to be misled at the commencement of the film, and fail to recognise it as the advertisement it undoubtedly is. This may arouse disappointment in the minds of the audience, and perhaps resentment at being "had."

### Topical and Interest Films.

Topical and "interest" films are popular with the average audience if not too long, and afford an opportunity to the live advertiser skillfully to connect up his appeal with some popular event or item of general interest. Two recent examples of the latter are the L.G.O.C. film, taken from the "top of a 'bus,'" depicting the various beauty spots which surround London and showing the best way to get to them, and a film to popularise the consumption of Colonial mutton. Both of these films were displayed to millions of people, and, I believe, fully justified the enterprise exhibited by the respective advertisers.

Trick films have been used, more, perhaps, than any of the preceding types, and are increasing in popularity daily. Their preparation is exceedingly tedious work and requires infinite care, but the result is novel, and there is no end to the variety of effects that may be obtained by an expert producer. Many striking effects of this nature may be utilised by the advertiser to serve his particular purpose, whatever he has to sell. There is no need to disguise your advertisement; get the sympathetic interest of your audience, get them guessing how it is done, and when that is achieved they are ready and anxious to read your message.

It is possible, in a great many instances, to incorporate with the trick film a few short scenes of topical interest, and my choice of the type of advertising film that sells the goods is a combination of "trick" skilfully blended with topical or interest films, and the length 200-300 feet, which will require from three to four minutes to show.

### A Matter of Opinion.

Some interesting discussions have arisen in London regarding the relative value of showing advertising films in the West-end and the suburban houses. Personally, I am all in favour of the good suburban houses, where the family man takes his wife and maybe children, in many cases every week. The West-end cinemas are favoured with more of a passing trade, and from observation I am not altogether convinced that the attention of the average audience is as whole-hearted as it is in the suburbs. Perhaps it is just the atmosphere of the West-end, but in any case it is very noticeable.

Advertisement films are now being shown in France, Switzerland, Italy, Spain, and practically every civilised European country. Indeed, in some cases very few programs are complete without the inclusion of at least one film of this nature. This form of publicity is becoming more and more popular throughout the United Kingdom, and we can confidently look forward to great developments in the near future.—"Advertising World."

Milton Rosmer, who reached Rome last week at the conclusion of the Zurich International Festival, has been having a strenuous time since his arrival. It will be remembered that he has been engaged by the U.C.I. to star in the film version of Robert Buchanan's book, "Woman and the Man," upon which production has already commenced at the Rinascimento Studios.



# THE TRADE IN WALES.

(By our Cardiff Correspondent.)

## Poor Pay and Bad Trade—The Kinema and the Adolescent—Kinema Mishap Claim— Public Health at Swansea.

**B**USINESS is so bad in South Wales that there were many rumours at Cardiff during the past week that well-known Welsh exhibitors were going to close down. They have submitted for months past to exceptional losses, but what they have undergone during the past holiday has completely caused any little optimism they might have had to disappear. The spell of fine weather and the disposition of kinema patrons to get into the open air played havoc with takings, and in some cases such little money was taken at the pay-boxes that in spite of the seriousness of the situation some exhibitors were bound to take it rather humorously.

### The Poor Travellers.

That is all very well in its place, but Welsh exhibitors are keen business men, and feel they cannot go on losing money to such an extent as they have been in the past. Many are asking what is going to happen to the industry in Wales. Something will have to be done, but it seems that the only solution is to be found in an improvement in the pay of the colliers, who are really the mainstay of the picture halls of Wales. Under existing circumstances one is amazed at the cheerfulness of the Welsh travellers. They have certainly been having a very lean time during the past few months, and have been going from district to district without securing bookings, but through it all they have come up smiling.

### The Kinema and the Adolescent.

It was quite refreshing to notice the eulogy of the kinema by the Welsh Adolescent Conference at Llanwrtyd Wells last week. A lengthy survey was submitted by the committee in connection with popular counter-attractions. The kinema, so the committee considered, was easily first as a counter attraction. Unlike many bodies we have in Wales, the Council felt that it was a waste of energy to condemn the kinema, which was a modern institution and had come to stay. They felt that the best thing to-day was to get inside the kinema and compel those who set the standard of supply to raise its quality. So far as posters were concerned they held the opinion that they were not generally objectionable. If only some of the Welsh social organisations adopted a similar view to the adolescent authorities instead of wasting so much time in scurrilous criticism, a great deal more useful work would be accomplished in the principality by people who are now failing hopelessly in their missions.

### Mishap in a Kinema.

The sequel to a mishap in a Welsh kinema was heard at the Bridgend County Court last week, when Miss Gabriel Hope claimed £100 for personal injuries alleged to have been sustained by reason of the negligence of the defendant, Nicol Kayley Robinson, lessee of the Workmen's Hall, Blaengarw. Plaintiff stated that she was engaged at the Workmen's Hall. When she went on the stage she was speaking to the manager when the curtain fell and struck her on the head. The Judge came to the conclusion that the man operating the limelight was guilty of negligence in stepping off the limelight stage without seeing where he was going to. Judgment was given for plaintiff for £100 and costs.

### Stamping out a Bad Habit.

The police at Swansea are evidently determined to put down the abominable practice of expectorating in kinemas and other public places, and reference to a number of prosecutions for this offence was made at a recent meeting of the Swansea Health Committee. One member remarked that warnings did not seem to do a lot of good, and Councillor Ball wanted to know why there should be preferential treatment in the matter, as he understood that in cases in respect of trams, the offenders had just been warned. He was told that there would be prosecutions in future if the practice were persisted in.

### Stoll's Features.

Mr. Isidore Jacobs is having many inquiries for the official film of the Prince of Wales's tour, which was shown to the trade last week, and had a great reception.

### "Cocaine."

The film, "Cocaine," which was made prominent by its banning by the London authorities, had a wonderful run in South Wales. In one district there was a long queue waiting for admission.

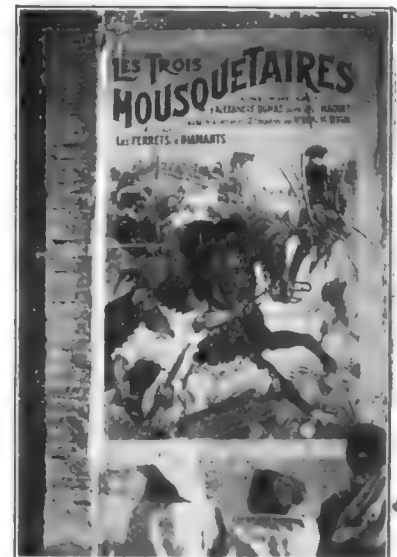
### Ideal Surprise.

Mr. Bass tells me that he will shortly announce a big surprise for the trade in South Wales.

## "THE THREE MUSKETEERS"

In the heart of Morocco.

**H**EREWITH is an interesting photograph taken in the heart of Morocco, by Adrian Brunel, showing a group of native children intensely interested in a poster of the French serial version of "The Three Musketeers," being shown in the neighbourhood. By the way, the extraordinary way in which this serial maintains its initial success is surely phenomenal. We are told on good authority that it is still, six months after trade show, booking over five hundred pounds a week, and the number of theatres that will show it will easily top the thousand.



"THE THREE MUSKETEERS."

# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

**All About the Hill Climb and its Outlook—Royal Wedding Gifts in Yorkshire—Mr. Ben Dade joins European Motion Picture Company—Other Changes—Leeds Anglers.**

**T**HE Yorkshire Kinema Motor Hill Climb is going to be a novelty in trade social gatherings and a success. It takes place to-morrow at a venue not yet, of course, known. Some fifty entries have been received for the six competitions, about 36 cars having been entered and 14 solo and combination machines. There is no doubt that, granted fine weather, the event is going to provide a highly interesting and enjoyable day.

## Hillside Supporters.

What adds to the prospect of the day is the announcement that the "supporters" will travel to the scene of the fray in motor chars-a-banc. Picture them lining the hill-side and adding their exhortations and exhaust chaff to the fun of the fair! It is clear that the hill climb is going to make a hit. There are six events with prizes for each, and the man who hit upon the notion deserves the company's thanks. Rarely has an event been awaited with such eagerness.

## The Meet.

The program for the day indicates that the affair will be something of a picnic. Competitors, officials, and supporters will meet at the Picture House, Cottage Road, Headingley, Leeds, at 10-30 a.m., accepting this as the official and final intimation. The party will then proceed to the scene of action about 40 minutes' run away. Stragglers will not be waited for, but anyone arriving after the party has left for its unknown destination will find a marshall at the Picture House to direct them to the venue. The officials are to be complimented on adding another sporting function of much interest to the trade's annual program. It will be a big day and a happy day in the history of the trade in Yorkshire. The Exchange staff is attending to the catering.

## Quiet.

Now that the Majestic has entered the arena and that the Scala is pushing on towards completion, there is a fillip on the exhibiting side, and this must benefit renters. But, generally speaking, trade is quiet and there is little doing. The fine weather is adding its weight to the handicap of trade depression and the tax.

## Wedding Gifts in Yorkshire.

There are one or two interesting items to be made known, however. Pathé's have had the help of the daily Press in pushing the wedding presents film. The "Yorkshire Evening News" made the suggestion that the presents should be filmed—indeed, it first endeavoured to get the presents to Yorkshire to be placed on exhibition in the bridegroom's native county, but this scheme was found impossible owing to the difficulty of removing the gifts. Thus the "Yorkshire Evening News" was given the opportunity of first presenting the film for view in these parts, and with the help of Mr. A. E. Tinker (Pathé's Yorkshire manager) and Messrs. Peck and Tomlinson, of the Picture House, Briggate, they ran a highly successful invitation matinee here and secured golden opinions on the picture. It has undoubtedly been very cleverly handled by the Pathé producers, and is going to prove very popular in Viscount Lascelles's county.

## Trade Changes.

Mr. Ben Dade, who recently resigned his position as manager for Fox at Leeds—a post he held for a number of years before the war and since—tells me he has joined forces with the European Motion Picture Co., which is distributing Universal films. A Leeds branch is being opened shortly—when the office difficulty can be surmounted—and Mr. Dade's many friends in the territory will wish him all good luck. When he left Fox the staff signified their appreciation of his management by presenting Mr. and Mrs. Dade with a silver tea service—a most pleasing incident.

## From Fox to Mercury.

This change has been followed by another. Messrs. G. J. Whitely and Ambrose Pickard, well-known representatives for Fox in this territory, have now handed in their resignations. They have thrown in their lot on the co-operative system with Mr. Booth Grainge, of the Mercury Film Service, Leeds. Mr. Grainge believes that this system produces the best results. He tells me that Mr. Whitely will continue his activities in North Yorkshire and Mr. Pickard in South Yorkshire and Lincolnshire.

## Fishing.

The Leeds Kinema Angling Club got off the mark for the summer season on Wednesday and visited Tadcaster. The recent drought did not help things, but the weight of the catch is not the sole thought of the kinema anglers. They had a happy day.

## A WONDERFUL CHILD ACTRESS.

**B**ABY IVY WARD is one of the most remarkable children that have ever appeared on the screen. Although only seven years old Ivy can swim, cycle, ride horse-back, and shoot. Her performance in "Ten Nights in a Bar Room," now showing at Terry's Theatre, Strand, is marvellous. She plays her part with an understanding far beyond her years. The London trade show was held yesterday (Friday) at the West End Cinema.



BABY IVY WARD.

# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

**First National in Newcastle—High Level Progress—Gaumont Films Better than Ever—Gateshead Kinema Burglary.**

**M**R. R. TAPPLEY, the Northern territorial manager for the Stoll Film Co., has returned to business after a long and severe illness. He has been heartily welcomed by his many friends in the trade.

### First National in Newcastle.

Mr. W. H. Lindon Travers, who recently resigned the management of the Stoll Picture Theatre, Newcastle, has taken up his duties as the manager for the Northern territory for the First National productions. He has secured offices in Rutherford Street, Newcastle.

### New Traveller for Jury's.

Mr. Richards, who was formerly at the Newcastle offices of Imperial Films, has joined the staff of Jury's Newcastle Branch, and will act as outside representative for the L.I.F.T. productions which are now being handled by Jury's. A couple of these films which have found considerable favour with showmen are "The Second Mrs. Tanqueray" and "Theodora."

### High Level Progress.

Alterations are in progress at the headquarters of High Level Exclusives, Newcastle, the object being to provide additional office accommodation, as the firm is somewhat handicapped in this respect. An addition has been made to the staff, Mr. M. Downey, of Liverpool, having recently joined the firm in the capacity of cashier. The firm has been doing very good business during the week with the Tweedy two-reel comedies, a large number of bookings having been made.

### Better Than Ever.

Three films of outstanding interest that are being handled by Gaumont's are "Guarded Lips," "Prince of Lovers," the romance of Lord Byron, and "The Little Minister," for each of which many inquiries have been received. A sample of the new Christie comedies was put before the exhibitors during the week; and the verdict on them was "Better than ever." A number of bookings were made.

### Comedies Brisk.

Mr. A. Gibson, the territorial representative of Square Films, informs me that business is exceptionally good as far as comedies are concerned, there being a brisk demand for the new batch of fourteen Bull's Eye comedies, which feature Monty Banks, Billie West, and Mack Swain.

### Jury's Features.

Mr. J. Finucane, the manager of Jury's Newcastle Branch, does not find business dull, having fixed up a number of contracts for features recently put before the trade. He has just got a new batch of subjects, the outstanding pictures being "Wee McGregor's Sweetheart," "The Sailor Tramp," both Welsh-Pearson productions, and a fine racing drama, "Stable Companions," which will be released in 1923.

### Many Inquiries.

The outstanding feature of the business at the Newcastle office of the Stoll Film Co. is the way in which "The Agony of the Eagles" is booking. Pictures of the tour of the Prince of Wales are being much sought after, and many inquiries have been received in respect to "Long Odds."

### Gateshead Kinema Burglary.

Robert Robson, a labourer, of Devonshire Street, Gateshead, was charged at Gateshead Police Court last week with having

broken into the Shipcote Picture Hall on June 4 and stolen some books of tickets, pass-out checks, a Masonic ritual book, and a leather cigarette case, the property of the proprietors of the hall. There was a further charge of having done wilful damage to a pane of glass in the entrance door. P.C. Mabon stated that he noticed a flash-light in the hall in the early hours of Sunday morning, and he got a number of civilians to surround the building. He went inside and found the accused crouching in a corner near the safe. When asked what he was doing there, accused replied that he was having a rest. Entrance had been gained by breaking a pane of glass in one of the outside doors. A roll-top desk had been forced open and marks on drawers fitted a screw-driver found on the accused. The property mentioned in the charge was found near the accused, who was sent to prison for three months on the first charge and two months on the second.

### "The Way Women Love."

The trade showing of the Arrow Films, "The Stranger of Canyon Valley" and "The Way Women Love," by Northern Mutual Films, will take place at the New Pavilion Theatre, Newcastle, on Wednesday, July 5, at 11-15 a.m. Will exhibitors please note the alteration of date?

## AN INTERESTING VISITOR.



Miss Jean Paige, the beautiful and talented film star, in private life known as Mrs Albert Smith, the wife of the head of the Vitagraph Company of America, who, with her husband, will arrive in England on a short visit on Monday next.

**DARWEN, LANCASHIRE.**

—  
**VALUABLE**  
**CINEMA THEATRE**  
**FOR SALE.**  
 —

*To be sold by Auction by*

**Messrs. BIRTWISTLE & SMITH,**

at the Albert Hall, Darwen, on **WEDNESDAY, the 21st day of June, 1922, at 3 o'clock in the afternoon, subject to the General Conditions of Sale of the Blackburn Incorporated Law Association and to such Special Conditions as shall be then and there produced.**

**All that Cinema Theatre** known as the **Albert Hall**, situate in Duckworth Street, Darwen, together with the two **Lock-up Shops** adjoining, numbered 190 and 192 Duckworth Street aforesaid, with a suite of rooms over the shops having a separate entrance in Robert Street, and the land forming the site of the said premises, containing 602 square yards or thereabouts.

The Theatre is well built of stone, with balcony and all modern improvements and contains upholstered tip-up seating for 720 persons, (Balcony 180 and Area 540), and there is room for extension if required. There is good Lavatory accommodation, ample entrances and exits, pay boxes, office, &c. The Heating Apparatus comprises a "Robin Hood" Boiler and the necessary circulating piping. There are two Gaumont Operating Machines, latest model, with outside shutters, and a Crompton Generator. There is an excellent Ventilating System with air trunks and a Sutcliffe's patent Fan, motor driven from operating room.

Since November last the Balcony has been re-seated, and all area seats have been overhauled and put in first-class condition. A New Electric Lighting Installation has been provided, Carpets and Linoleums have been renewed and the premises decorated. All Loose Utensils and Plant will be included in the sale.

The above-mentioned Buildings and Land will be sold by way of Underlease for a term of 900 years, subject to a yearly ground rent of £12, to be secured by a covenant on the part of the purchaser to maintain on the premises buildings of the annual value of at least double the amount of the said ground rent, and also subject to the exceptions, reservations, lessee's covenants and conditions subject to which the premises are now held.

Further information may be obtained from the AUCTIONEERS, 27, Ainsworth Street, Blackburn, (Tel. No. 5650) or from

**Mr. FRANK EASTWOOD,**  
**Solicitor,**  
**19 Victoria Street, Blackburn.**

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**TRADE PAPER.**

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JUNE 24, 1922

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**THE FILM RENTER**  
and  
**Moving Picture News**

Managing Editor: Low Warren.

**FORTHCOMING TRADE SHOWS.**

**LONDON.**

**MONDAY, JUNE 26.**  
Wardour, Shaftesbury Pavilion, 11-15. The Wardour Comedies.

**TUESDAY, JUNE 27.**  
Artistic, Super, 11. Whispering Women  
Gaumont, Shaftesbury Pavilion 11. Parisette.  
Fox, Alhambra, 11. Silver Wings.  
Pathé, New Oxford, 11. The Way of a Maid.  
Famous-Lasky, New Gallery, 11. The Man From Home.

**WEDNESDAY, JUNE 28.**  
Samuelson, Shaftesbury Pavilion, 2-30. The Game of Life  
United Kingdom, Own Theatre, 2-30. Other Men's Boots.  
Gaumont, New Gallery, 11. A Private Scandal.  
Anchor, Shaftesbury Pavilion 11-30. Oh! Boy.

**THURSDAY, JUNE 29.**  
Jury, Own Theatre, 10 and 3. Selected Feature  
Welsh-Pearson, New Gallery, 11-30. Wee MacGregor's Sweetheart.

**FRIDAY, JUNE 30.**  
Vitagraph, West End, 11. The Girl in His Room.  
Famous-Lasky, Super, 11. Her Husband's Trade Mark.  
Associated First National, Alhambra, 11. Man Woman Marriage.  
W. and F., New Gallery Kinema, 11. Grandma's Boy.

**MANCHESTER.**

**TUESDAY, JUNE 27.**  
Pathé, Own Theatre, 11 and 2-30. His Wife.  
Wardour Kinema Exchange, 2. The Wardour Comedies.  
Planet, Kinema Exchange, 11. A Soul in Torment.  
Famous-Lasky, Kinema Exchange, 12. The Man From Home.

**WEDNESDAY, JUNE 28.**  
Jury, Kinema Exchange, 12. The Duke of Chimney Butte.  
Vitagraph, Kinema Exchange, 2. Restless Souls—A Pair of Kings.  
F.B.O., Kinema Exchange, 11. Daughter of the Law.

**THURSDAY, JUNE 29.**  
Fox, Futurist, 11. Nero.

**FRIDAY, JUNE 30.**  
Walturdaw, Kinema Exchange, 11. Return of Mary  
Ideal, Oxford Picture House, 11-30. The Four Seasons.  
L.I.F.T., Kinema Exchange, 2. The Shadow of a Throne.  
Fuller, Kinema Exchange, 12. Oh! Boy.

**LIVERPOOL.**

**TUESDAY, JUNE 27.**  
Jury, Kinema Exchange, 2-30. The Duke of Chimney Butte.  
Fuller, Futurist, 11. Oh! Boy.  
Granger, Scala, 11-15. A Bachelor's Baby.  
Fox, Trocadero, 11. Monte Cristo  
Ideal, Prince of Wales, 11. The Four Seasons.

**WEDNESDAY, JUNE 28.**  
Jury, Kinema Exchange, 2-30. The Shadow of a Throne  
Wardour, Trocadero, 11-15. The Wardour Comedies.  
Gaumont Scala, 11. Sheltered Daughters  
Gaumont, Own Theatre, 2-30. Sheltered Daughters.

**THURSDAY, JUNE 29.**  
Vitagraph, Scala, 11. Restless Souls—A Pair of Kings.  
F.B.O., Palais de Luxe 11. Action.

**FRIDAY, JUNE 30.**  
Walturdaw, Futurist P.H., 11. Under Suspicion.  
Pathé, Own Theatre, 11 and 2-30. His Wife.  
Famous-Lasky, Scala, 11. The Man From Home.

**BIRMINGHAM**

**MONDAY, JUNE 26.**  
Walturdaw, Own Theatre, 11 and 3. Riders of the Night.

**TUESDAY, JUNE 27.**  
Walturdaw, Own Theatre, 11 and 3. Riders of the Night.  
Goldwyn, Futurist, 11. Man With Two Mothers.  
Jury, Own Theatre, 2-30. The Flaming Waltz.

**WEDNESDAY, JUNE 28.**  
Walturdaw, Own Theatre, 11 and 3. Riders of the Night.

**THURSDAY, JUNE 29.**  
Walturdaw, Own Theatre, 11 and 3. Riders of the Night.

**FRIDAY, JUNE 30.**  
Walturdaw, Own Theatre, 11 and 3. Riders of the Night.  
Famous-Lasky, Scala, 11. The Man From Home.

**SUNDAY, JULY 2.**  
Gaumont, Futurist, 6-30. Love's Crucible.  
Pathé, Scala, 3-15. Hail the Woman.

**NOTTINGHAM.**

**TUESDAY, JUNE 27.**  
F.B.O., Mechanic's Hall, 10-45. The Kiss.  
Pathé, Scala, 11. The Jungle Goddess.  
Famous-Lasky, Lounge, 11. The World's Champion.

**WEDNESDAY, JUNE 28.**  
Associated First National, Scala, 11. Penrod

**BRISTOL.**

**SUNDAY, JULY 2.**  
Associated First National, Queen's P.H., 3-15. John Chilcote M.P.—  
A Woman's Place.

**LEEDS.**

**TUESDAY, JUNE 27.**  
Jury, Own Theatre 3-15. Homespun Folk.  
Gaumont, Kinema Exchange, 10-40. Love's Crucible.  
Famous-Lasky, Kinema Exchange, 2-15. The Man From Home.

**WEDNESDAY, JUNE 28.**  
Goldwyn, Kinema Exchange, 2-15. Mr. Barnes of New York.

**THURSDAY, JUNE 29.**  
Fox, Kinema Exchange, 11. Monte Cristo.

**FRIDAY, JUNE 30.**  
Goldwyn, Kinema Exchange, 10-40. Man With Two Mothers.  
Associated First National, Kinema Exchange, 3-15. Penrod.  
Walturdaw, Kinema Exchange, 11-40. Adopted Son.  
Pathé Kinema Exchange, 2-15. Hail the Woman.

**SHEFFIELD.**

**TUESDAY, JUNE 27.**  
Walturdaw, Union St. P.H., 11. Traff of Yesterday—Opportunity.  
Goldwyn, Electra Palace 11. Mr. Barnes of New York.  
Associated First National, Cinema House, 11. Penrod.

**WEDNESDAY, JUNE 28.**  
New Century, Own Theatre, 11-15. Homespun Folks, etc.  
Famous-Lasky, Electra Palace, 10-45. The Man From Home.

**FRIDAY, JUNE 30.**  
Gaumont, Union Street P.P., 11. Love's Crucible.  
New Century, Own Theatre, 11-15. The Duke of Chimney Butte, etc.  
Goldwyn, Electra Palace, 11. Man With Two Mothers.  
F.B.O. Own Theatre, 3. Daughter of the Law.

**NEWCASTLE.**

**MONDAY, JUNE 26.**  
Goldwyn, New Pavilion, 11. Mr. Barnes of New York.

**TUESDAY, JUNE 27.**  
Walturdaw, Own Theatre, 11 and 3. Return of Mary.  
Associated First National, Stoll, 11. Scrambled Wives.  
Wardour, New Pavilion, 11-15. The Grey Dawn.

**WEDNESDAY, JUNE 28.**  
Goldwyn, New Pavilion, 11. Man With Two Mothers.  
Pathé, Stoll, 11-15. Hail the Woman.

**THURSDAY, JUNE 29.**  
F.B.O., New Pavilion, 11-15. Luring Lips.  
Regent, Stoll, 11-15. The Gods of Asia.

**FRIDAY, JUNE 30.**  
Goldwyn, Stoll, 11. Grand Larceny.  
Famous-Lasky, Grainger, 11. The World's Champion—Traveller' On.

**GLASGOW.**

**MONDAY, JUNE 26.**  
Goldwyn, La Scala, 11. Man With Two Mothers.  
Regent, Cinema House, 11. The Gods of Asia.

**TUESDAY, JUNE 27.**  
Goldwyn, Cranston's, 11. Mr. Barnes of New York.  
Jury, Picture House, 11. Stable Companions.

**WEDNESDAY, JUNE 28.**  
Famous-Lasky, Cinema House 11. The World's Champion.  
L.I.F.T., Own Theatre, 2-30. The Son of Madame Sans Gene.

**THURSDAY, JUNE 29.**  
Gaumont, Salon, 11. A Prince of Lovers.  
Gaumont, Own Theatre, 2-30. A Prince of Lovers.  
Goldwyn, Cranston's, 11. Grand Larceny.

**FRIDAY, JUNE 30.**  
F.B.O., Own Theatre, 2-30. Luring Lips.  
Associated First National, New Savoy, 11. Scrambled Wives.

**DUBLIN.**

**TUESDAY, JUNE 27.**  
Gaumont, Carlton, 11. Little Minister.

**WEDNESDAY, JUNE 28.**  
Fox Sackville, 11-30. Footfalls.

**THURSDAY, JUNE 29.**  
Phenix, Sackville, 11-30. Man's Plaything.

**FRIDAY, JUNE 30.**  
F.B.O., Sackville, 11-30. Desperate Youth.  
Associated First National, Carlton, 11-30. My Lady Friends

**BELFAST.**

**WEDNESDAY, JUNE 28.**  
Gaumont, Imperial, 11. Little Minister.

**THURSDAY, JUNE 29.**  
Associated First National, Panopticon, 11-15. The Infidel.

**CARDIFF.**

**TUESDAY, JUNE 27.**  
Granger's Kinema Exchange, 12-15. A Bachelor's Baby.  
Gaumont, Kinema Exchange, 3. The Little Minister.  
Goldwyn, Kinema Exchange, 11. Grand Larceny.

**FRIDAY, JUNE 30.**  
United Kingdom, Kinema Exchange, 11. Other Men's Boots.  
Goldwyn, Kinema Exchange, 11. Mr. Barnes of New York.  
Associated First National, Kinema Exchange, 3. John Chilcote, M.P.  
Famous-Lasky, Own Theatre, 11. The World's Champion.

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# The Film Renter and Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 5987.

No. 450.

SATURDAY, JUNE 24, 1922.

SIXPENCE.

## AN EXPERIMENT FULL OF PROMISE.

### Has the British National Film Program Solved the Advance Booking Problem?

**T**HE trade has now had an opportunity of seeing the first two pictures in the British National Film League program, and exhibitors are better able to judge of the value to them of the scheme initiated by a number of leading film manufacturers in this country, whose chief object is to bring the release date within six months of trade show.

Whilst it has to be admitted that neither of the pictures which fill the first two places in the program is an epoch-making production, both are quite good entertainment fare of a kind which the British public thoroughly enjoys. Exhibitors who have declaimed so energetically in the past against a system which postpones release for twelve to fifteen months, encouraged block booking, and made blind booking practically a *sine qua non*, now have an opportunity of proving their sincerity by loyally supporting the efforts of the home manufacturer to sweep away a custom which at best has very little that can be said in its favour. The British National Film League has set its face sternly against block-booking and blind-booking, and every picture issued in its program will be offered by itself, and none can be booked till after trade show.

This is a principle for which many showmen have long contended. By backing the League they will have the satisfaction of feeling that they have achieved their end, and are at the same time doing their best to support home industry on thoroughly sound business lines.

For no one can seriously contend that it was good business on the part of the exhibitor to book pictures in blocks of varying numbers before they had seen them. It may have been the easiest way of securing a film supply, but it certainly is not the most reliable or effective method of providing patrons with an entertainment program that is always up to standard. The day of the "pot-luck" program has passed, and with it will eventually disappear the type of showman who came into the business to make "easy money," with the least possible effort. To-day the film industry, in which terms we include manufacturers and renters as well as exhibitors, is at the cross roads. Every branch of the business from now on will have to be taken seriously by all concerned. The manufacturer must

turn out better pictures; the renter must buy and handle better pictures; the exhibitor must book better pictures and learn the art of exploitation; otherwise the business will degenerate into a form of entertainment which is merely cheap, and nothing else.

Those who watch the trend of events recognise this fact, and the establishing of the British National Film League is a move in the right direction. But, whilst an excellent start has been made with the new program of home-made pictures, a much higher standard of production will have to be aimed at by British film makers in the future if there is to be any substantial hope of capturing the American market. Our pictures must be less parochial, less insular, more general in their appeal, more international in their outlook, if the American and Continental markets are to contribute any material amount to our revenues in the future.

This is a point which the promoters of the League would do well to bear in mind, and if their scheme is to prosper as it deserves to do, its publicity must be radically altered and less spasmodic in its appearance and effect. None of us can afford to hide our light under a bushel to-day. If we have the goods we must proclaim the fact in the market place, and raise our voice loudly and often; otherwise in the clamour to attract public attention we may be overlooked.

The League's market place is the place frequented by the exhibitor, and much leeway has to be made up in educating the picture theatre proprietors and managers of this country as to the value of the efforts now being made on their behalf by the film manufacturers of Great Britain. The League must continually, week after week, make known to the showman what it is doing in order to help him. It must advertise, advertise, advertise, and then leave the matter in his hands. If the exhibitor wholeheartedly supports—as he should do—the League's program of all-British films, advance booking will be reduced to six months, block and blind booking will, for all practical purposes, disappear, better and newer pictures will result, and box-office receipts will soon reflect favourably the change of policy which the League's program has brought about.

# By the Way: A Weekly Causerie on Trade Topics.

## First!

**D**ESPITE the weather and other things there is a spirit of optimism abroad in the trade just now which is reflected in our advertising pages. For some weeks' past signs of improvement have not been wanting, but our present issue, which carries considerably more trade advertising than is to be found in any of our contemporaries, tells its own tale. **THE FILM RENTER** is now generally recognised on all hands as the only paper in the film trade which matters.

## Business Bucking Up.

**T**HE steady improvement in trade feeling, which has been particularly noticeable during the past few days, is no doubt due in large part to the favourable nature of the reply made by the Chancellor of the Exchequer to the deputation which waited upon him last week in reference to the Entertainments Tax. Although by no means definite or certain, the mere suggestion that a flat rate duty may take the place of the present ruinous impost has had a most heartening effect upon exhibitors throughout the country. Coinciding as it did with a break in the weather, which spelt better business for the moment, contracts seem to have been more numerous, and smiles, as a consequence, more frequent in Wardour Street this last few days. Strange how one thing affects another in the entertainment world. Meanwhile, **THE FILM RENTER** continues to bask in the sun of the renters' approval.

## So Now We Know!

**I**N Clause 9 of the Finance Bill (which deals with the entertainments duty) coming up for discussion in the House of Commons on Tuesday evening, the Chancellor of the Exchequer assured Mr. Newbould that the duty did not apply to trade shows of films. It is as well to know where we stand in these matters, although I was not previously aware that it was a custom of the trade to demand payment for admission to exhibitions of this kind.

## Delayed Since 1913.

**I**N the House of Lords on Tuesday evening, the Earl of Onslow moved the second reading of the Celluloid and Kinematograph Film Bill. It was proposed, he said, by the recommendations of the Departmental Committee which sat in 1913, and had been delayed by the war. The Bill made regulations for the prevention of fire in premises where raw celluloid or kinematograph film was stored or used. The Bill was read a second time.

## Is it an Old Friend with a New Name?

**I** NOTICE that Astra Films are announcing the trade show of a Hilda Bayley picture entitled "While London Sleeps." I do not remember having heard of Miss Bayley appearing in a picture with this title, and as Astra's advertise it as a picture of London's night life, I am wondering if it is the banned production, "Cocaine," under a new name. As I see this picture is passed by the Censor, I sought out Mr. Wilcox, but was unable to elicit any information on the point from

him. It will, therefore, be interesting to see this photoplay, which is due for showing on Monday, July 3. If it should turn out to be "Cocaine," then I for one shall be curious to learn how the Censor saved his face.

## Bush on the Censorship of Art.

**A** PROPOS the question of censorship the following priceless contribution from the pen of Stephen Bush in the "Moving Picture World," will be read with interest on this side of the Atlantic, although it has nothing to do with censorship of films. Stephen is at present in Rome, and this is what he has to say on the censorship of art:

There is no place in all this world where the follies of censorship can be studied to better advantage than right here in Rome. The subject is as interesting as it is inexhaustible. Just one little glimpse to-day. In the Sistine Chapel of the Vatican you see Michaelangelo's great painting of "The Last Judgment." Do you know what the censor of his day said when he saw this all but completed masterpiece of the ages? He shrugged his shoulders in contempt, and said that such a painting might be all right for low places and dissolute characters, but should never be permitted in a sacred building. "For one thing," the censor said "there are too many naked figures on the canvas." However, the Pope overruled the censor and let the picture stand. Now, look carefully in the right-hand corner of the painting. There you see a man standing amongst the damned, bearing the features of the censor with huge asses ears painted on either side of his face. That is the censor condemned to eternal infamy. The name of the censor is forgotten nor shall I revive it, but the guides tell the story to every visitor, and it is true. We need more monuments to the stupidity of censorship.

## A Dry Joke—and a Wet Subject.

**I** HEAR that new municipal baths in a Bristol suburb are to be let for use as a kinema during the winter months. Everything should go swimmingly!

## Will they Invade Britain?

**I** HAVE received from the Labour News Service some interesting details of the recently formed Labour Film Service in America, which has just released for exhibition a dramatisation of Upton Sinclair's "Jungle," the book which created such a sensation in this country some fourteen or fifteen years ago, describing conditions in the Chicago stockyards and abattoirs. Labour Film Service is a company formed with capital subscribed in small amounts by a large number of working people in America. The actors employed are all members of the Actors' Equity Association. Its films are to be exhibited wherever the Labour organisations can rent a picture theatre or provide a hall for exhibition. It is producing news reels as well as Labour stories, and its next big production is likely to be "The Brotherhood of the Rails," a film based on a scenario written by Upton Sinclair after personal investigation of the life of the railway workers. It is an interesting phase in the evolution of the industry.

## Colour in the Kinema.

**A** WRITER in a Bradford paper recently suggested that the strained nerves of the public of these days would gain relief if kinema lighting were olive green instead of red, and he suggested some local house should lead the experiment. Nobody has yet

done so definitely, but one green shade at the rear of one of the Bradford houses—though all the rest are red—indicates that there is something in the suggestion. In the case in question the green shade is there for ornament and to light some floral adornment, but it hints that the suggested experiment might be well worth trying. Green illumination and green daylight colouring are known, as a scientific fact, to be most restful. To test this, one need only turn in the country from any kind of scene to the soft green of trees or grass to realise the beneficial effect on the eyes, and therefore on the human nerves.

#### Walturdaw's Wireless Enterprise.

**I** UNDERSTAND that Walturdaw's wireless enterprise has been taken hold of by the trade with avidity. Within the space of a week over 300 applications for particulars and prices have been received by the company. The Postmaster-General's statement in the House of Commons last week on the subject of wireless was so guarded as to be almost misleading if interpreted that arrangements had been hung up. On the contrary, I have good authority for stating that conferences are being held, and that the matter is going ahead. The statement given did not, of course, outline all the arrangements which have been, and are being made, but the bringing together of interested firms will lead to a better understanding and a warmer co-operation between them. The final arrangements are in the Postmaster-General's hands, and all schemes must be submitted to him. Immediately these receive his approval matters will go ahead quickly.

#### Strange Stage Coincidence.

**T**HERE is a strange coincidence connected with the stage career of H. B. Warner, the well-known film star, who is playing in the new Pathé drama, "When We Were Twenty-One," shortly coming to the kinemas. For three generations the Warners have been actors, and each Warner achieved distinction at the age of twenty-one. The present Warner made his first stage appearance when he was six years old. He was carried on in the fire scene in Charles Reade's melodrama, "It's Never Too Late to Mend." Strangely enough, this occurred on the very same stage where his father and grandfather made their first appearance.

#### A Rumour.

**M**Y New York correspondent passes along a rumour he has heard to the effect that Ben Moss, of the Keith organisation, is on his way over here in connection with a big kinema theatre building scheme in this country. Anyone heard anything about it?

#### Still they Come!

**W**ARDOUR STREET is unusually cosmopolitan these days. Turn which way you will you run into film men from America, from France, from Italy, from Scandinavia, and from Germany, and by no means all of them are on holiday. This week there has been another influx from America, and prominent among our visitors is Albert E. Smith, President of the Vitagraph Company, and his beautiful wife Jean Paige, to whom many friends this side will extend warm welcome. A cartoon of Albert appears on another page. Carl Laemmle, of the Universal, is expected early next week. And still they come!

#### "C.F.H." in America.

**F**RIEND of the trade, and a Vice-President of the Twenty Club, Sir Charles Higham is having a great reception in America. Dannenberg, of "The Film Daily," told me last week, just after he had arrived, that Sir Charles had created a big impression in film circles on the other side, and now news reaches me that he is to be entertained to luncheon by the A.M.P.A. when business is over in connection with the advertising convention which he is attending, and which is the chief object of his present visit to the States.

#### Another Winner.

**E**VER on the look out for variety in his films, Mr. A. G. Granger has certainly scored in the next Granger-Davidson production to be shown on July 6. In this picture, which is entitled "A Sporting Double," will be seen scenes of the 1922 Cup final between Huddersfield and Preston North End, and a complete shot of this year's Derby. The Granger-Davidson Company have aimed at making the film bang up-to-date, and an advance view I had of some of the scenes warrants me in advising viewers on no account to miss it. I understand Mr. Granger is going to put out the film for practically immediate release, and, as sporting films are going so well with the public at the present moment, he should be on a good thing.

#### 1922—1932.

**A** PROGRAM that looks ahead for ten years is one that bears the hall-mark of far-sighted enterprise, as well as showing confidence in the film business. This is what British Super Films is doing, for I am given to understand that Mr. G. B. Samuelson has signed a contract with the above newly-founded company to produce a hundred pictures at the rate of ten a year. Successful London plays are to be adapted to begin with, and the pictures will be handled by Jury's.

#### Journalistic Scores.

**A** CONTEMPORARY, well known for its startling headlines and contents bills, has been imposing upon the credulity of its readers with a statement that indecent films are exhibited frequently in premises in London that might be described as in the heart of the film district. It can be said with confidence that the statement in question is entirely without foundation, and constitutes an unwarranted stigma upon the Metropolitan Police Force, whose vigilance in this regard is a pattern to any body of police anywhere. The difficulty of controverting such a statement is obvious, but in the absence of proof in support of its accusation a withdrawal by the journal in question would be the only just way of acting.

#### "The Christian's" Canine Actor.

**W**HEN "The Christian" is screened, prominent among the actors in the London scenes will be an Airedale dog, which has been known to his fellow-actors as Jack Johnson. He was quite a pet among the members of the cast, and it was with some regret that they found upon making preparations for their return to America, that Jack Johnson could not accompany them. He has, therefore, I hear, been presented to Mr. Lapworth, Goldwyn's publicity chief. The gift, made this week, came as a great surprise to him, but was deeply appreciated, as the recipient had taken quite a fancy to the dog.

*Tatler*

# ECONOMICS AND THE ENTERTAINMENTS TAX.

## How the Present Impost Violates Established Economic Principles.

EVERY student of economics who has reached that part of his subject dealing with taxation is familiar with the four canons laid down by Adam Smith, the great 18th century economist, upon whose teaching and principles much of the structure of present-day political economy is based. The "Wealth of Nations" is still the greatest contribution to that particular department of knowledge, and the four canons above referred to—Equality, Certainty, Convenience and Economy—are supposed to govern all taxation down to the present time. Whatever may be said regarding the three last-named, very few in the film industry, bearing in mind the unfair incidence of the tax upon the trade, will be disposed to agree that the Adam Smith doctrine has been preserved, pure and undefiled, in the system of taxation with which we are familiar at too close quarters to-day.

### A TASK FOR THE CHANCELLOR.

The great man's bi-centenary takes place next year, and, assuming that politicians are sufficiently interested in political economy to take part in the celebrations of that anniversary, it would not be amiss if the Chancellor of the Exchequer, say, examined Smith's great volume in preparation for that bi-centenary now. If he did so, he might read such extracts as the following:

The subjects of every State ought to contribute towards the support of its government as nearly as possible *in proportion to their respective abilities*; that is, in proportion to the revenue which they respectively enjoy under the protection of the State.

And further on:

Every tax, it must be observed once for all, which falls finally upon one only of the three sorts of revenue . . . (rent, wages, profits) is necessarily unequal in so far as it does not affect the other two.

Now, anyone with the slightest acquaintance with the way in which the Entertainments Tax, originally intended to come from the pockets of kinema habitués, now falls to be paid by kinema proprietors, will agree that this definition of Adam Smith's that a tax falling upon profits is necessarily unequal, applies in the case of the Entertainments Tax. One can only imagine that position being controverted ironically with the statement that it does not fall upon profits, because there are none to fall upon.

### EQUALITY OF INCONVENIENCE.

This demand for equality of sacrifice, which Adam Smith was the first to make, found ready support from a man whose name is familiar to many outside the somewhat restricted province of political economy. John Stuart Mill buttressed the principle of equality of taxation by a phrase which throws the present incidence of the tax into still higher relief. "Equality of taxation as a maxim of politics," he says, "means equality of sacrifice. It means apportioning the contributions of each person towards the expenses of government, so that

*he shall feel neither more nor less inconvenience from his share of the payment than every other person experiences from his."* The words italicised are, of course, not italicised in the original essay, but they need to be emphasised when considering not merely the circumstances arising out of the present incidence of the Entertainments Tax, but also when considering the incidence of the tax as at first planned.

### ADAM SMITH AND THE WORKING MAN.

As was pointed out by the deputation which waited upon the Chancellor of the Exchequer last week, the tax upon a low-priced seat is as high as 40 per cent., while on high-priced seats in a West End theatre the tax is down to 12 per cent.—an interesting comment upon the principle that Chancellors of the Exchequer in the past have endeavoured to observe. Even as at first imposed the tax would have earned Smith's indignation. He had a strong and abiding sympathy for the working classes, and a tax imposed so unequally in his day would not only have earned his execration from the point of view of a transgression of one of his economic principles, but as doing a great injustice. He demanded that "those who feed, clothe and lodge the whole body of the people should have such a share of the produce of their own labour as to be themselves tolerably well-fed, clothed and lodged." It is not far from such a position to the demand that recreation should be placed within the reach of the poorer classes, without subjecting them to an additional handicap by way of taxation with unjust incidence.

### INSIDIOUS AND CRAFTY.

Whether any of our readers will echo the words with which he spoke of "that insidious and crafty animal, vulgarly called a statesman or politician," who has "erected the sneaking arts of underling tradesmen into political maxims for the conduct of a great empire," is a question depending for its answer upon the inroads of the tax upon pay-box receipts. It is not out of place, however, to recall politicians to the great principles upon which government—and particularly that department of it which deals with the contribution to national revenue—stands in the hope that, sooner rather than later, some alteration may be effected in an iniquitous tax which is crushing the life from what might be a profitable industry.

Meanwhile, the politician or statesman in his rarefied, academic atmosphere, fails to see that he is infringing a great principle by his action, and is keeping himself so entirely detached from the real facts of the case, as they apply to the kinema industry, that he fails to realise the strangle-hold with which the tax, as at present applied, is rendering the industry helpless and almost hopeless.



# THE FUTURE OF THE FILM PLAY.

**Ian Hay, the well-known author of "Tilly of Bloomsbury," says screen is hampered by wearing cast-off garments of the stage.**

*Despite the fact that we do not entirely agree with the article by Ian Hay in "The Evening News" this week on the subject of picture production, the following extracts from it are so thought-provoking that we reproduce them as likely to prove interesting to many other of our readers besides those concerned with the making of films.*

**A**T the present moment the screen is hampered by wearing the cast-off garments of the stage—because it, too, has not yet got away from ancient models. The screen can do many things which the stage cannot do, but at present it is cramping its own style by clinging to obsolete non-essentials. For instance, half our time when we watch a film story is occupied in reading lengthy explanatory "titles"—and such titles! These, properly, have no place in a film story at all. However, that is merely a single instance. Generally speaking, what can the screen do that the stage cannot do?

### Film Thought-Reading.

In the first place, a spoken play is confined to three or four, or in very elaborate spectacular plays to a dozen, stage "sets," which, however perfectly and beautifully constructed, are obviously only made of canvas; whereas the screen has the whole face of nature for a setting, if it wants it. Again, on the stage you cannot present a storm, or a shipwreck, or a battle; you cannot even burn a house down with any degree of plausibility. If you do it badly, the audience laughs: if you do it well, they begin to wonder how it is done, and this distracts their attention from the play. All the big events have to happen "off," and some one has to come on and tell the audience about it.

### Value of the Close-up.

Again, owing to the fact that the majority of the audience in a theatre are seated too far away to be able to distinguish an actor's features, facial expression plays little part in the spoken drama—although people in the front row of the stalls may think differently. A magnified "close-up" of a film gives an expressive face a chance such as Coquelin himself never had. By a simple device, too, the film can reveal a character's thoughts. A face on the screen—the hero's, he will say, assumes a set expression, and the picture "fades out." When it "fades in" again we find that the story has "cut back" to some former scene, or to a picture of some other character—say the heroine, or possibly some other lady. [You never can tell with heroes.] Then the "cut back" fades away again, and we go on with the original story.

### Two Different Arts.

But now we know what the hero is thinking about, and this will enable us to understand his subsequent course of action. You cannot do that on the stage. The "close-up," again, can convey to a film audience fine points which cannot be

indicated in a spoken drama at all—and convey them, moreover, to everyone present, irrespective of the position of their seats. An enormously magnified glimpse, for instance, of a wedding-ring, with a name engraved inside it, might reveal to the audience a secret which could only be conveyed on the stage, and then not half so neatly, by a page of dialogue. The fact is, the two arts are entirely dissimilar, and must not be confused. The stage has the advantage in that it appeals both to eye and ear. It adds to the beauty of the human form the magic of the human voice. But the spoken word is outside the scope of the screen altogether, and attempts to remedy that defect by elaborate titles and sub-titles, or by synchronising the gramophone with the camera, are steps in the wrong direction. The film is for the eye only, and the ideal film should contain as few titles as possible.

### Unique Advantages of the Screen.

It should concentrate rather upon its natural and unique advantages—its power of depicting big events instead of merely describing them; its ability to run its course in appropriate settings throughout, by means of a very large number of different scenes, instead of localising the action in a single scene for perhaps forty minutes; and, above all, its power of emphasising important details. Stage technique and screen technique must not be jumbled up, because like stage art and screen art they are different things. Neither must the latter be belittled because it is not the former: a screen audience requires a different education from a theatre audience, that is all. Already a new generation is growing up which can follow the subtleties of screen convention—the rapid change of scene, the cut-back, the specially-magnified and all-important close-up—without effort.

The modern child revels in screen technique where its elders are merely bewildered and exasperated. It is a good sign. It means that the Screen is getting away from the Stage. Let it go on catering for that rising generation, and ultimately it will shake free from its stage trappings and stand forth arrayed in garments of its own, no longer Little Willie.



### THE "OWL" FILM and PAPER CLIP.

A Clip that is pleasing in performance, in appearance, and whose construction is such that it will not scratch the Films or mutilate the Papers upon which they are used, nor injure the fingers of those who apply them.  
Obtainable from all the leading Stationers, or direct from the manufacture. Price 6d. per Box of 100.

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# MAKING TOO MUCH OF PRODUCER AND PLAYERS.

**The Play is the Thing—Performers and Producer must take Second Place in Exploitation in the future if Exhibitors are to make the most out of their bookings.**

(By **SYDNEY COHEN**, *President Motion Picture Theatre Owners of America*).

**S**UCH measure of excellence, stage character or general merit as now attaches to producers, distributors, actors and actresses within the motion picture industry, has been, and is largely due to the exploitation given to these personages on the screens of the picture theatres. Every film presented to the public contains the name of the producer and distributor, together with that of the scenario writer, director, and many others having to do with the making or marketing of the play.

## Wrong Exploitation.

Not only is this the fact, but we give special prominence to these personages in our newspaper advertising, billboard, and other means of exploitation, as well as placing the names in large letters in our electrical displays in and around our theatres. More attention is paid in the presentation of the ordinary play to the exploitation of these elements than to the merits of the production. Experience has demonstrated to all theatre owners that the play in itself is the element most desired, and that few, if any, are interested in knowing just who wrote it, produced it, directed it, or distributed it.

## —And a Wrong Impression.

Because of this inordinate exploitation of producing, distributing, and other elements in plays, public attention has been directed to them in such a way as to give them the impression that they are the predominating personages in all plays, and that without them it would be impossible to produce a picture play that would have any real merit. The fact remains, however, that within the compass of American talent there is an abundance of that which goes to make picture plays. People, unknown now to the public, possess talents and abilities which, if given opportunity for expression, would supersede in many instances these now before the public in a very conspicuous manner.

## Foolish Methods of Exploitation.

We have, as theatre owners, automatically constructed an oligarchy within the industry by our own foolish processes of exploiting, producing and other elements. We have made the actor and actress through this system, who have in turn demanded fabulous salaries of six figures, and inflicted upon us costly plays, many without special merit, for which staggering amounts have been extorted from the theatre owner and the public. We have in like form set certain producing elements conspicuously forward as the only ones of real merit in our

industry. We have made trade marks popular. We have placed on pedestals persons whom we know to be absolutely unworthy of the honour and glory which we have caused the people to bestow upon them. It seems that the time has arrived when the theatre owner must seek the real merit of the play, and place the personality of the performer and the producer in the second division.

## Better Plays Will Result.

The exploitation and advertising given to the producing and performing personages in picture plays has had the effect of victimising the theatre owner and the public, and it is our purpose to wipe out in a radical way that very annoying and unjust circumstance. This will result in better plays, a greater variety, a new and perhaps better group of actors and actresses, and will reduce that division of the industry down to the basic level of all other parts, and in this way enable the theatre owner to take his or her place without being obliged to look to lofty heights in order to get a view of the other elements.

## False Sense of their Own Importance.

Because of the aggravated importance attached to these producing and performing elements in our business many have been brought to a false sense of their own consequence with the result that, getting beyond their ability to sustain and contain themselves, this undue elevation has resulted in an orgy of extravagance and recklessness which has led to scandals of every conceivable character, the burden of which has fallen in each instance upon the theatre owner, and placed his or her business in serious jeopardy.

## PICTURE THEATRE WINDING-UP ORDER RESCINDED.

**A**N application was made last week before Mr. Justice Astbury, on behalf of the Elite Picture Theatre (Middlesbrough), Ltd., that the advertising of the order made for the winding up of the company compulsorily might be suspended until the completion of negotiations for the reconstitution of the finances of the company. An affidavit by Mr. Adamson, the managing director, showed that the negotiations were likely to be successful. On behalf of Mr. J. R. Smiles, the petitioning creditor, assent was given to the matter standing over until the 27th inst., and the winding-up order was rescinded.

Mr. Adamson undertook to pay the costs of this application.

# A BURDEN WHICH HAMPERS THE FILM INDUSTRY.

## A. E. Newbould, M.P., Speaks on the Subject of Customs Duty on Films in the Finance Bill Debate,

### AND THE CHANCELLOR PROMISES TO CONSIDER POSSIBILITY OF RELIEF.

**M**R. A. E. NEWBOULD, M.P., took part on the subject of the Customs duties in the course of the debate on the Finance Bill in the House of Commons on Monday evening.

In his speech, in which he pointed out the effect the duty upon films had on British pictures produced abroad, Mr. Newbould said: I wish to discuss the effect of this duty on films. It is bad in all respects. The revenue derived from it is not worthy of consideration. There is a third of a penny on the raw stock. That has the effect of increasing the price of the raw material to the British producer of the pictures. The next duty is a penny on the print from the negative. That has the effect of keeping the prints out of this country. We do not get the best negatives from which the prints are taken, but a secondary negative of inferior quality, the result being that the prints taken in this country are inferior to those taken from the original negative, so that the second portion of this duty is bad.

#### The 5d. Negative Duty.

The third is worse than the other two combined. It is a duty of 5d. per foot on the exposed negative. I have a letter from a member of the Royal Geographical Society complaining that they are exposing some thousands of feet of negative film in a pictorial record of the ascent of Mount Everest, and they are going to be compelled, when they bring it back to this country, to pay 5d. on every foot of that negative which they have exposed. The possibility is that, out of the many thousands of feet which they will actually expose, only a few thousand feet will really be worth anything. Owing to climatic conditions many thousands of feet of negative will be exposed which will be valueless. Nevertheless, before the film is developed, before a print is taken from it to show whether it is any good at all, they have to pay 5d. a foot. They have already paid a third of a penny on the raw stock, because they have taken the film from this country with them for this purpose, and they have to pay an additional 5d. per foot on the amount of negative they expose.

#### Is That the Way to Encourage Education?

Does the Minister of Education think it is helpful to education that a film of such a description should be subject to a duty of that sort—not only the actual amount of film which is of value, but on the whole of the film exposed, whether it is good, bad, or indifferent? Is that the way he is endeavouring to encourage education? He is, of course, a Free Trader, who is naturally opposed to these duties, leaving education out of the question altogether. I have a second complaint from the same source—the Royal Geographical Society—in regard to one of their members who has just come back from East Africa with a large amount of film exposed dealing with wild animal life.

Again they have to pay 5d. a foot for the whole of the film, whether they use it or not.

#### Commercial effect on British Production.

Let us leave the educational aspect out of the question and come down to the commercial effect of this on British production. Probably 90 per cent. of the films shown in this country are of foreign origin, and it is desirable that there should be more films of British production. What happens? I want to produce a film in this country, and I want a scene laid somewhere on the Continent—some historical event which occurs in the story I am trying to depict. I take my actors, artistes, and camera men over to France or Italy or wherever it may be, and there I expose several thousands of feet of film, out of which I shall probably want, when I come to put my story together in picture form, two or three hundred feet. On every foot I have exposed in that foreign country I have to pay a duty of 5d. when I bring it back here.

#### Hampering the Industry.

That is the way the Government are encouraging British film production, struggling to compete with the Americans, Germans, Italians, and other people. The British producer is hampered sufficiently by other causes. This 5d. a foot on the negative which he exposes in order to give a correct historical account of any story he is trying to portray is a burden which brings no revenue worth mentioning to the Exchequer, but which seriously hampers the industry. I am sure if the Solicitor-General or the Chancellor of the Exchequer were to examine the matter carefully, or refer it to their experts for advice, they would instantly agree to the repeal of this portion of the duty affecting film production.

#### The Chancellor's Reply.

Sir R. Horne: I regret I did not hear the main portion of the speech of the hon. member for West Leyton (Mr. Newbould). I only heard a part of it, and from the statement I have just heard it would appear I only imperfectly apprehended it. I understood the complaint of the hon. member was, that with regard to the Mount Everest film, they were bound to pay the duty upon the film as produced, although in point of fact they might not have desired to use it in the shape in which they had paid duty upon it. I took up that matter at once and learned, in point of fact, that the duty is only paid upon the film when it is taken out of bond. Prior to that being done, either they may take the film altogether or excise any portion of it which they do not wish subsequently to produce. That, I understood, was the gravamen of the charge, and to that extent the reply is as I have given it. I think, with my right hon. friend, that

(Continued on next page.)

# PRODUCING IN TRAFALGAR SQUARE AT MIDNIGHT.

## Goldwyn's Gigantic Plans in the Making of "The Christian."

### A WEIRD AND WONDERFUL SCENE.

**T**RAFALGAR SQUARE as a kinema studio provided a story of which the lay Press last week was not slow to realise the news value. Lit by huge searchlights, and populated by a crowd called together by the Goldwyn Company, the Square was the scene of the incident in "The Christian" which depicts John Storm predicting the end of the world from the plinth of the Nelson Column.

An unexpected effect was the bursting of a minor sort of storm which made the participants most uncomfortable, and the fact that it was midnight made the possibility of reaching home early rather a slight one.

#### GREAT EFFORTS— GOOD RESULTS.

Notwithstanding the elements, some good pictures are expected, and Goldwyn's are deeply gratified with the sympathy and help extended to them

by the authorities. The request for the use of the Square was so unusual that permission was only granted after some delay, regard having to be had for precedent. Once the permission was granted, however, everyone concerned gave great assistance, and the producers declare that but for such generous help the production would not have been possible. Twenty arc and spot lights were needed for illumination of the Square, while cameramen, electricians, and assistant producers to the number of nearly a hundred were engaged.



SCENE FROM "THE CHRISTIAN."

#### SIR HALL CAINE'S READY HELP.

In the production of the picture Sir Hall Caine has given most ready help, and from Mr. Lapworth, Goldwyn's publicity head, we learn that the author of "The Christian" has offered the most painstaking co-operation, notwithstanding the demands upon his time and energy from other interests, and has held himself entirely at the disposal of the producer. Last Sunday being the last Sunday in England of the American cast, Sir Hall Caine entertained them at his Maidenhead home.

#### ENGLAND AS A PICTURE BASE.

Mr. Tourneur has expressed his deep appreciation of the possibilities of England from a picture producing point of view, and is firmly convinced that within a short time the favourable position of England as a base for the

production of pictures will be duly recognised.

The making of the film has taken an incredibly short time, but Mr. J. J. Cohen, Mr. Tourneur's production manager, asserts that much valuable time would have been saved had the essentials for producing been obtainable in this country with the ease they are obtainable in America. When England became a film base Mr. Cohen declared that it would be an easy matter to obtain these essentials.

"The Christian" party left Waterloo on Wednesday morning for Southampton on their way back to America, less than six weeks having sufficed to make the English scenes of the picture.

(Continued from previous page.)

where it is disclosed that the production of a film is exclusively British, that it is made of British material and constructed by British artistes, a case might then arise in which some alleviation could take place. In such circumstances, I am sure, there would be no desire on the part of the British Government to exact a duty on a film so produced as if it were the production of a foreign firm. I certainly am very willing to take such a case into consideration.

#### Will Consider Possible Relief.

I am also quite ready to assure the Committee that in relation

to such a film as that of the expedition to Mount Everest, I think there should be power—although the House is not very ready to grant discretionary powers to Government departments—there should be some method by which a particular exception might be made where, in truth, the whole production is British. Undoubtedly the spirit of the clause is not to attack the British producer or do anything detrimental to the encouragement of British productions, but only to exact from the foreign producer the duty which it has been thought well in the past to charge him. I shall be very glad before the Report stage to take into account what the right hon. gentleman has said and give the best consideration to the possibilities of relief.

# A BIG FIRST NATIONAL ATTRACTION.

**“Man—Woman—Marriage” trade shown next week, to be followed by other big super pictures which will be Nationally advertised.**

**O**F unusual dramatic pretensions, “Man—Woman—Marriage,” Allen Holubar’s latest super-production, will be presented by Associated First National Pictures, Ltd., at the London Alhambra on Friday next (June 30th), at 11 a.m., preceded by a specially staged prologue.

Tracing the ascendancy of womanhood throughout the ages, from the distant haze of the mythological period, through the ideal-shattering age of the Mediaeval rulers, down to the sombre and conventional existence of present-day life, this First National Attraction is large in every sense of the word. Teeming with marvellous spectacular scenes of the old world and heart interest appeal of the new, this picture is said to reach heights of dramatic worth hitherto unknown amongst the super-spectacular productions.

## A Cast of Three Thousand.

Dorothy Phillips is the star, supported by James Kirkwood and a cast of over three thousand. Scenes of glorious splendour are unfolded in colourful pageants of the time when civilisation was young. The cave-woman’s savage existence, the decadent orgies

of Rome in her decline, the fierce rage of the Amazons riding to battle, and throughout the picture, like a golden thread in the warp of humanity, runs woman’s faith triumphant. That is the theme of this stirring First National Attraction.

First National inform us that in the future they will specialise largely in big pictures of the type of “Man-Woman-Marriage,” and that each will be nationally advertised.

Always thinking of new publicity ideas, Associated First National Pictures, Ltd., surprised the visitors to Messrs. Waring and Gillow’s fete, at Acton on Saturday last, with gifts of sunshades and balloons. The sunshades, of the substantial variety, were tastefully decorated with the well-known First National trade-mark in contrasting colours, whilst the balloons bore the names of the various stars of First National Attractions.

Two valuable manicure sets were presented as prizes, one from Marshall Neilan, and the other from Richard Barthelmess, and delighted the lucky winners. Numbers of balloons and airships filled with hydrogen were released bearing appropriate labels, and they caused considerable diversion to the visitors as they sailed into the air.



SCENES FROM “MAN—WOMAN—MARRIAGE,” WHICH IS TO BE TRADE SHOWN AT THE LONDON ALHAMBRA ON FRIDAY NEXT AT 11 A.M.

# EUROPEAN MOTION PICTURE COMPANY'S "SPEED-UP" MEN.

## A Strong Personnel with wide Individual Experience.



EDWIN J. SMITH, *Managing Director.*

**I**N accordance with the promised policy of the European Motion Picture Co., Ltd., to secure one hundred per cent. efficiency in the working of the various departments, Mr. Edwin J. Smith announces that he has secured the services of men whom he believes to be experts in their particular branches of the industry.

### Nine Years of Solid Progress.

Mr. E. J. Smith's own record is notable for his successful handling of sales, a branch which requires the arts of a diplomat with a keen insight

into the needs of exhibitors. He commenced over nine years ago by calling on the smaller exhibitors, gradually working his way up until he became branch manager of the Albany territory. Here he achieved such wonderful results that he was promoted to the branch managership of Cleveland, Ohio, one of the most important territories in the States.

Subsequently Mr. Smith competed with forty American and Canadian officers in a National Sales Contest and proved victor three times in succession, for which remarkable feat he was rewarded with the district managership of the Atlanta Division, which comprises almost half of the United States territory. It is not surprising, therefore, that Mr. Carl Laemmle selected Mr. Smith as his personal representative to organise the



S. F. DITCHAM, *Sales Manager.*

European Motion Picture Co., Ltd., on this side. He is now residing with his family in Hampstead, and has become a member of the London Country Club.

### A Live Secretary.

Ernest M. Bates, M.C., who has been appointed secretary of the company, has had an extensive business career, both in London and South Africa with the National Cash Register Co., with which he was connected as accountant and secretary for over eight years. In 1910 he returned to England from South Africa to take up the post of supervisor of salesmen in the Midlands.



B. H. GRIMM, *Director of Publicity.*

In response to the appeal for volunteers on the outbreak of the war, Mr. Bates enlisted in the ranks in October, 1914, and went to France with the Motor Machine-Gun Service, being commissioned "on the field" in 1915. Wounded and invalided home a month later, he returned to France early in 1916, going through the famous "Somme Push" in July of that year. He afterwards took part in the first battle of Cambrai, and was awarded the Military Cross. On demobilisation he joined the Film Booking Offices as secretary, and last December visited New York as their representative.

### Sales Manager's Successful Record.

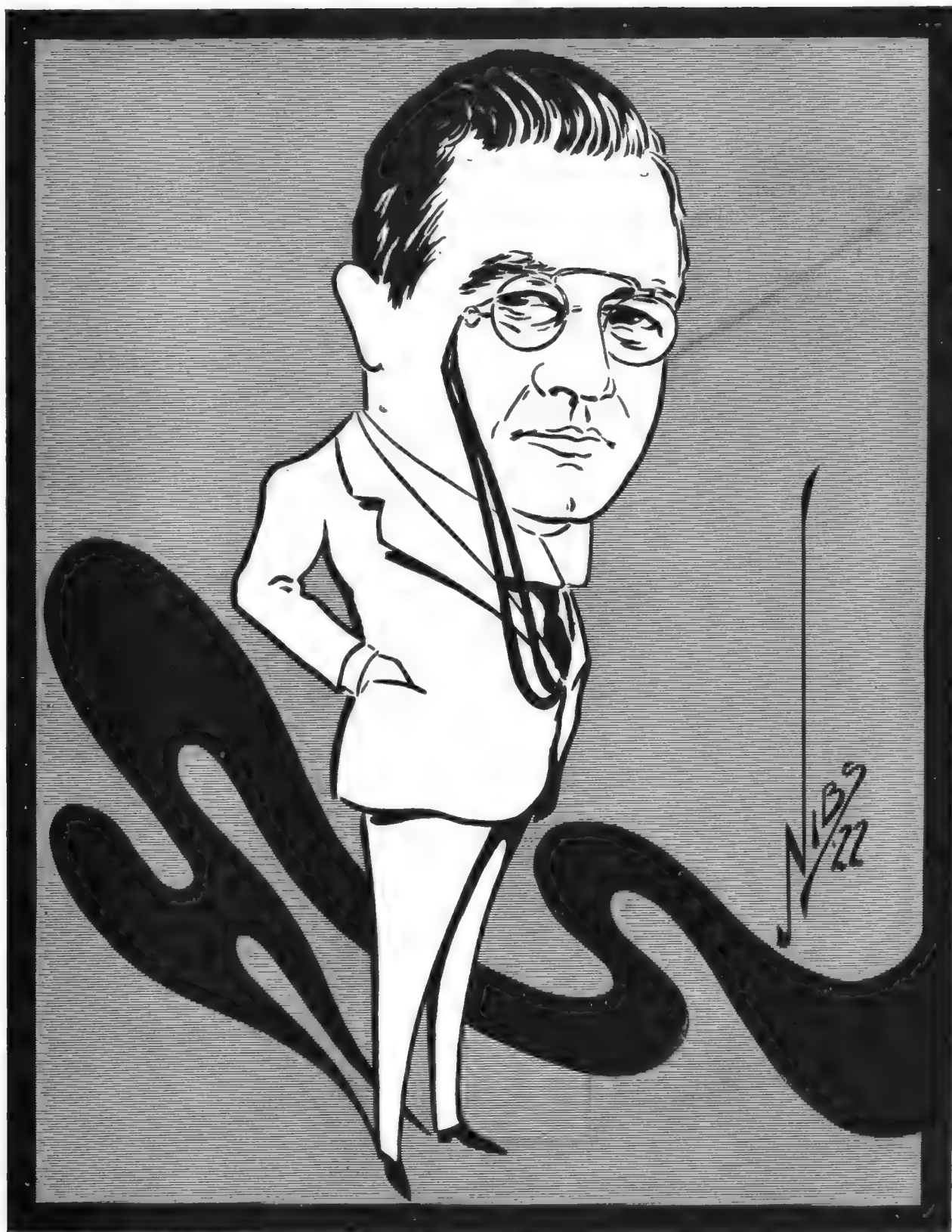
The European is fortunate in having secured one of the most energetic and experienced men in the trade in Mr. S. F. Ditcham, who has become sales manager. His experience of the film world dates back to 1912, when he joined Messrs. Ruffel's and toured the provinces for them until 1914. The Gaumont



ERNEST M. BATES, *Secretary.*

(Continued on page 14.)

# FILM TRADE PERSONALITIES.—No. 51.



Mr. ALBERT SMITH.

*Head of the Vitagraph Company in America, now on a visit to this Country.*

# C. E. A. LIVERPOOL CONFERENCE.

## Full Details of the Arrangements for Next Week's Gathering.

**T**HE following arrangements have been made in connection with the Annual Summer Conference of the C.E.A., which is to be held in Liverpool on Tuesday, Wednesday, and Thursday of next week, June 27, 28, and 29.

### Social and Business Gatherings.

The Conference will open with a meeting at 3 p.m. on Tuesday, at the Midland Adelphi Hotel which will be the general meeting place. Later in the day, from 7 p.m. to 8 p.m., the president and Mrs. Tromson will hold a reception of delegates and guests in the Hypostyle Hall, Adelphi Hotel, and from 8 p.m. till midnight there will be an invitation dance in the large ballroom of the hotel. Refreshments will be served and the music is to be supplied by a special orchestra provided by the members of the North-Western Branch.

On Wednesday, at 10 a.m., a conference meeting will be held at the Futurist Picture House, Lime Street. W. Gavazzi King and others will read papers. A general discussion will follow, the meeting closing at 12-15 p.m. Members are asked to introduce any subject that might be of benefit to the Association. There will be a luncheon at the Midland Adelphi Hotel from 12-45, and at 1-45 the delegates and friends will leave by charrs-a-banc for Southport, where, from 4 to 4-30, the Mayor (Councillor Miss C. Hartley), will hold a reception at the Art Gallery. Tea (kindly provided by the Mayor) will be served in the gardens, during which the Corporation Military Band will render selections. The party will leave for Liverpool at 5-30, arriving at the Adelphi Hotel

at 6-45. At 8 the Conference dinner, at which distinguished guests will be present, will be held at the hotel.

### Visit to Port Sunlight.

On Thursday the delegates and friends will proceed to Rock Ferry, whence charrs-a-banc will convey them to Port Sunlight, to arrive at 9-40 a.m. Here the works of Messrs. Lever Bros., Ltd., will be visited. Luncheon will be provided by Lord Leverhulme at 12-30. An hour later the party will board the charrs-a-banc for Chester, which will be reached in about half-an-hour. At 3 p.m. a trip will be made up the Dee by the steamer Bend Or, and on the return to Chester tea will be served at the Grosvenor Hotel at 6 o'clock. The return journey by motor from Chester will be made at 7-30 p.m., this bringing the Conference to a close.

Invitations to be present at Wednesday's banquet have been accepted by Lord Leverhulme and Lord Beaverbrook.

### Papers to be Read.

At the conference meeting at the Futurist Picture House, Lime Street, Liverpool, the papers to be read by Mr. W. Gavazzi King and by Mr. Victor Sheridan. The paper to be read by the latter is on the subject of "Publicity." There will be an opportunity for general discussion afterwards, and although the Conference is primarily for exhibitors, any renters who are in attendance will be welcome to give their views on this subject. It is hoped that a discussion of real value to the trade will ensue.

(Continued from page 12.)

Co. next claimed his services, and with the exception of two years in the army, he acted as manager of the branches at such important centres as Birmingham, Manchester, Liverpool and Glasgow until 1920. He afterwards left the Gaumont Co. to join the First National in London, and occupied the position of manager with that firm until he went to Universal.

### Pressman for Publicity.

Mr. B. H. Grimm, who came to London from New York with Mr. E. J. Smith, relinquished the post of assistant advertising manager on the Universal American staff to organise the advertising and publicity work for the European. A close association with journalism and film publicity in the States has given him a broad outlook on the advertising and publicity world. He believes that exploitation is the lifeline of business, and it is his ambition to give European and the exhibitors a hundred per cent. service in every department of publicity.

Originally connected with the Associated Press Service of America as special "star" writer, he afterwards became city editor of the "New York Evening Journal," with which paper he remained five years. He then came into the film world as scenario writer for Metro in their California studio, and afterwards returned to New York to become Associate Editor of the "Moving Picture World." During the war he enlisted in the American Flying Corps and saw considerable service in Siberia. After demobilisation he became editor of "Wids Daily," which he relinquished to become advertising and publicity manager for Selznick Pictures. He has been closely associated with Universal

affairs, and Mr. Carl Laemmle sent him over here with Mr. Edwin J. Smith, Mr. Laemmle's personal representative.

### In the Provinces.

The provincial representatives have practically all been appointed. Mr. M. C. Morton represents Cardiff, whilst Mr. T. C. Preston covers the Manchester territory. Mr. McGillivray represents Glasgow, whilst the Leeds territory is represented by Mr. B. Dade. Messrs. J. Hagen, S. Harris, J. C. Dilliston and N. C. Dean cover the London area. Mr. J. C. Kersey has been appointed for Hampshire, Sussex, Surrey, Kent and I.O.W., and Mr. Posener represents Somerset, Devon, Cornwall, Wilts, Gloucester and Dorset. The area of Norfolk, Suffolk, Essex, Cambs, Herts, Bucks, Northants, Beds and Hunts is represented by Mr. A. P. Barnet.

## FROM DARK-ROOM TO RIVER.

**O**N Saturday last the Endell Street Laboratory Staff of B. & C. Films, Ltd., temporarily forsook the "celluloid" for the call of Father Thames. A thoroughly delightful day was spent amidst the quietude and charm of Windsor's environs, and all the joys of the riverside were experienced to their full.

The Walthamstow studio staff, however, were unable to enjoy any such respite from their labours, owing to the resumption of active production on the B. & C. Series, "The Romance of History," now being produced in accordance with the original schedule, at the rate of one a fortnight.



# SPECTACLE THAT OUT-GRIFFITHS GRIFFITH.

**Fox's Wonderful Production of "Nero" holds London Trade Show Audience Spellbound by its Lavish Magnificence.**

A film that takes liberties with Roman history, but provides an entertainment that will create a public furore. The last word in spectacular effect.

**E**VENTS move in cycles. Twenty-five years ago Wilson Barrett's great story of the downfall of the Roman Empire, and the triumph of Christianity, shown throughout the world as "The Sign of the Cross," took the theatre-going public by storm. It created a vogue the like of which was then unknown. It looks very much as if the new Fox picture, "Nero," which was shown to the trade at the London Alhambra on Tuesday morning, is going to do likewise.

### A "WONDER" PRODUCTION.

Its story is the story of "The Sign of the Cross," with but slight and immaterial variations, and the sheer magnificence and brute strength of the play, and its wonderful presentation completely "got" the trade show gathering on its first screening in London. As entertainment it is superb value for money, for nothing that approaches within measurable distance its immensity and elaborations has been previously accomplished in a film play. As a piece of sheer spectacle it completely outdistances Griffith, and as a program attraction it would be difficult to beat. But it plays for two hours and twenty minutes, and is, therefore, an entertainment in itself, and in its present form hardly likely to prove suitable for the average small kinema, unless shown in its entirety. And that is the only way to show it.

### STUPENDOUS EFFECTS.

As a film play, "Nero" has all the strength and attractive quality of the play which evidently suggested it, but in its method of presentation it is as superior to "The Sign of the Cross" as a Drury Lane autumn drama used to be a fit-up show in the Back of Beyond. As a spectacle it puts everything that Fox has previously done in the same way entirely in the shade. There is drama, intense and all-absorbing; thrill piled

upon thrill; suspense action in plenty; crowds the like of which would even make Griffith envious; all the elements of a great human story—love, hate, jealousy, vindictiveness, purity, licentiousness; in a word, Gordon Edwards, the producer, has taken his story and lavished upon its presentation unlimited wealth, and all the resources which money can command in order to create a stupendous and sensational effect upon the screen.



SCENE FROM "NERO."

That he has completely succeeded in the task he set himself no one can deny. In the result he may have—indeed he has—given us a version of Roman history which will not bear close analysis. But what matter? In his striving after striking and sensational effect, he has merely advantaged himself of the licence commonly allowed to the dramatist, and who shall say the result does not—in this case—completely justify the means? For "Nero," as Fox presents it, is certainly one of the most magnetic box-office attractions we have seen for a long time. It is a picture about which the exhibitor can let himself go; it is one of the big things which will pay to go all out on when the question of exploitation has to be considered.

### GORGEOUS AND IMPRESSIVE SETTINGS.

Most of the scenes were filmed in Rome and its vicinity; all the great buildings of history still in existence in the Eternal City are utilised as settings. For additional effect a huge amphitheatre, seating thousands of spectators, was erected on the outskirts of Rome, and an entire town, claimed to be an exact replica of the ancient city at the beginning of the Christian era, was also built. Many of these settings are gorgeous and impressive in the extreme, and it is difficult to convey how

(Continued on next page.)

# FIRST BIG GERMAN FILM SCREENED IN LONDON.

**“Jewish Hearts,” shown in East End by Walter Wanger, scores emphatic success.**

**A** PICTURE that has been acclaimed on all sides as a really first-rate production is that which has been showing during the past week at the Rivoli, Whitechapel, E., and Mr. Walter Wanger, who is making such an enormous success of the East End super-kinema, is to be congratulated upon his recognition of the value of such a picture as “Jewish Hearts” has turned out to be.

## SINCERITY AND ARTISTRY.

The film was produced in Germany, an international cast being engaged, and throughout what impresses the spectator is the thoroughness which characterises every department of production. From an artistic point of view the picture challenges comparison with the most æsthetic production, whether of Scandinavian origin or otherwise, while the acting is of that sincerity which elevates the play to a height that causes it to call forth as a whole the heartiest praise. This is the more remarkable as the play interprets the family life and constant sufferings of the Jewish people under the oppression of the elements which had established for themselves in Russia, a position from which they could exercise their tyranny, during the nineties under the Tsarist Government. Remembering this fact, it is remarkable that in another country and a generation later such perfect pictorial presentation and truth to life should have been possible. The picture is a witness to the thoroughness of the German producer and cast.

## THE PERILS OF THE POGROM.

The story is eloquent of the hardship of the life of the Jews in days when the pogrom was a far from unusual occurrence. A young Jewish student wishes to gain distinction in the pro-

fession he has chosen—that of the law—but in order to do this has to be baptised into the Greek Church. His father, with a devotion to the faith of Israel which knows no compromise, curses his apostate son, and he is anathema to his former friends and family. Isolated, he devotes himself to his career and achieves distinction, brilliant but loveless. Then a pogrom, instigated wholly and solely by political agents, involves him, and he sees thousands of the race to which he belongs wiped out in the blind savagery with which the people were possessed

## TRAGEDY WITHOUT BITTERNESS.

That it was well received by Mr. Wanger's patrons need not be said. Many of them had known pogrom experiences at first hand, and were not slow to appreciate the truth to life of the picture as incident after incident presented itself in all its bleak relief. It is tragedy, harrowing tragedy, but presented withal with a reserve in which bitterness has no place. With artistic subtlety the story is slowly unfolded with excellent emotional effect, and characters and settings combine to make an appeal which one remembers for long after. The story of Jewish sufferings told through the medium of a novel, excellently as one has felt the story to be told, and deeply as it has stirred the blood of the reader, seems cold and dispassionate when thought of side by side with this stirring picture. That such an effect was possible is due in great part to the acting of people with such well-known Continental names as Wladimir Gaidarow, of the Art Theatre, Moscow, Richard Boleslawsky, and Grafina Pichowska.

Now that Mr. Wanger has shown what excellence there is in good German pictures, and the success that their presentation assures, others will not be found wanting to follow his bold and successful lead.

(Continued from previous page.)

thrilling is the spectacle provided by the historic incident when a great part of the city of Rome is burned down to provide a spectacle to illustrate the emotions of an Emperor bored to desperation by his own base disposition. To see the flames shoot to the sky in all directions as we stand by Nero's side, whilst he conjures music from the strings of his instrument, is impressive to a degree.

## MANY GREAT MOMENTS IN THE FILM.

There are many great moments in the film, but this one transcends them all in awful grandeur and horrible significance. History lives again. The stark abomination of this monstrosity in human guise shines forth in all its vileness and calculated cruelty in the hands of Jacques Gretillat, whose impersonation of Nero is one of the greatest pieces of sustained screen acting we have ever seen. There are other scenes which provide lesser thrills, such as the martyrdom of the Christians, when the lions are turned upon them in the vast arena, and the unhistoric incident of the chariot race between the Emperor, and Horatius, for the stake of a woman's love. But we have said enough to indicate the magnificence of the film as a whole, and exhibitors who are in a position to place “Nero” in its entirety before their patrons should lose no time in inquiring as to available dates for their territory. It is a winner of the first order.—L.W.

## MABEL NORMAND IN LONDON.

### Her First Impressions.

**M**ISS MABEL NORMAND, whose acting in the Mack Sennett comedies has endeared her to so many kinema patrons, arrived in London on Tuesday last for a two months' holiday, part of which will be spent upon the Continent. She is fresh from the production, “Molly O,” a Mack Sennett Cinderella story, which will be ready for exhibitors in the autumn. The title has caught on in America to the extent of bestowing its name upon all sorts of articles for sale.

At a Press reception on the evening of her arrival, Miss Mabel Normand said it was her first visit to Europe, and that she “was just crazy about London and your country,” but confessed that on the way up from Southampton she expected to see more castles than two. (This in a most disappointed tone.)

Emphasising the fact that she was over here for a holiday, and was looking forward very much to the rest and change, Miss Normand, nevertheless, admitted that Mack Sennett had asked her to keep her eyes open for a story with an English or French setting with a view to its picturisation. The Continental centres which Miss Normand hopes to visit are Paris and Berlin.

# CARL LAEMMLE'S VISIT TO ENGLAND.

## Plans in Connection with Universal Product and Possible Productions in this Country.

**M**R. CARL LAEMMLE, president of the Universal Film Manufacturing Company, arrives in England to-day (Saturday) and, it is believed, will set at rest many of the conflicting rumours regarding Universal's plans and product which have been spread within the past few months.

### All About "Foolish Wives."

Of considerable interest to exhibitors particularly and the trade in general will be the announcement of the policy to be pursued in issuing "Foolish Wives," the £300,000 special Jewel attraction. It is understood that Mr. Laemmle, through the European Motion Picture Company, Ltd., distributors of Universal films, intends to give "Foolish Wives" a West End showing before its release to exhibitors. This, however, according to Mr. Edwin J. Smith, managing director of the European, has not been decided upon definitely.

### Universal's Tenth Anniversary.

It is interesting to note in connection with Mr. Laemmle's visit here that Universal is at present celebrating its tenth anniversary. Its gigantic success is attributable almost entirely to his personal efforts, and to-day marks the completion of a ten-year period of achievement that seldom has been equalled in any line of endeavour. While this year is Universal's tenth

anniversary, it is Mr. Laemmle's sixteenth year in the motion picture business, and he attributes the success which has resulted to the fact that his organisation always has given the exhibitor a fair deal. He frankly and proudly states that exhibitors are responsible for his success, and he modestly adds that he, through Universal, has been responsible for the success of many exhibitors.

### Possible British Production.

Mr. Laemmle is quite intimately in touch with conditions in the British film field, and intends, through the European Company, to alleviate in as great a degree as possible the wrongs that exhibitors have suffered and are suffering. Representing Mr. Laemmle, Mr. Smith last week made a hurried but none the less thorough trip through the provinces, gathering data and information that should prove of inestimable value in conducting the European Company along the same lines of intelligent and equitable business methods as have proved so successful with Universal. Mr. Smith states that he is going to do his utmost to convince Mr. Laemmle of the advisability of producing one or more big pictures in England, adding that he believes that if Universal does produce here it will be a super film starring Priscilla Dean. If this plan materialises Miss Dean will probably make personal appearances in many of the first-class theatres.

## A POPULAR FAVOURITE ON THE SCREEN.



Scenes from "Ten Nights in a Bar Room," which was shown to the London trade at the West End Cinema last week, by Pearl Films.

# WHAT LONDON RE

## The Week's Trade

**T**HE great "interest" film, "The Four Seasons," which gained such golden opinions when trade shown recently, is now in the hands of Ideal, which company has issued a publicity book in connection with it of an elaborateness and distinction which it would be difficult to excel. Printed in excellent taste, with illustrations from the film itself throughout, it will not only be invaluable as a guide to exploitation, but as an example of the way in which the art of the typographer and publisher can be used to intensify an interest. It is really a publicity-book-de-luxe, and Mr. S. Gilbert, Ideal's publicity chief, is to be congratulated thereon.

### An Excellent Broadsheet.

An excellent broadsheet of "Kindred of the Dust," the Associated First National picture trade shown this week, has been issued with a lot of paragraphs of great interest to exhibitors. A synopsis of the film and some illustrations of scenes give a good indication of the character of the picture, while stories of the way in which the actors and actresses taking part make the whole sheet of intimate interest. Further exploitation ideas are to be issued for those booking the picture.

### Gloria Swanson in "Her Husband's Trade Mark."

"Her Husband's Trade Mark," Gloria Swanson's latest Paramount, is the drama of a man and his wife and the rich friend of both, whom the husband encourages to make love to his wife to promote his own selfish financial ends. A fight with a crowd of Mexican bandits is one of many thrills. Not the least striking feature of the picture is provided by the gorgeous "creations" worn by Miss Swanson. Stuart Holmes and Richard Wayne appear in the respective rôles of husband and friend. Sam Wood directed the production, which will be trade shown by Famous-Lasky on Friday next (June 30) at the Super Cinema, Charing Cross Road.



SCENE FROM "HER HUSBAND'S TRADE MARK."

### The "Kineto Review."

An attractive number of the "Kineto Review" was screened this week at the Associated First National Theatre just previous to the trade showing of "Kindred of the Dust." Ireland was its subject, and, in addition to some beautiful scenery, the activities of some of the Irish peasantry are shown, such as fishing and peat cutting. The "Kineto Review" has recently had some very interesting numbers dealing with insect and animal life, as well as human activities of various kinds, these providing interest films of great attractiveness.

### "A Woman of no Importance" in America.

British productions have now begun in good earnest to make their way in the United States. One of the most gratifying evidences of this is to be found in the letter which has reached Denison Clift, the producer of the Ideal picture, "A Woman of no Importance." It comes from David O. Selznick, of Select Pictures Corporation, and expresses the writer's warm congratulations on the splendid manner in which Oscar Wilde's play in film form was handled in this country. "In my opinion," the letter proceeds, "there are very few directors on either side of the Atlantic who could as superbly have handled so delicate a subject, and it is going to give us real satisfaction to present 'A Woman of no Importance' in America." The writer adds that "the Selznick-Select Organisation is always open for the distribution of any British productions as fine as this." We may mention that besides "A Woman of no Importance," Ideal have recently disposed of to America other productions, including "Sonia," "Demos," and "Beyond the Dreams of Avarice."

### New George Fitzmaurice Paramount.

To be trade shown by Famous-Lasky on Tuesday next (June 27), at the New Gallery Kinema, "The Man From Home," is an adaptation of a play by Booth Tarkington and Harry Leon Wilson, which has also appeared as a Tarkington novel. It was produced for Paramount by George Fitzmaurice. The locales embrace England, France, and Italy, where the scenes were actually taken. Anna Q. Nilsson appears as the American girl in search of a title, and James Kirkwood as "the man from home" whom she eventually marries. The cast includes such well-known players as Norman Kerry, Dorothy Cumming, John Milner, Geoffrey Kerr, and Clifford Grey.

### "Alice in Wonderland."

America has adopted Lewis Carroll. The Eskay Harris Feature Film Company's film of "Alice in Wonderland" has created a furore in the States, and has now arrived in this country. It will be released in time for Christmas. Samuel Kantrowich, the representative of the Eskay Harris Company, is over here in connection with the trade shows of the film.

### "A Galloping Western Chapter Play."

That is how F.B.O. describe their latest Universal serial, "The White Horseman," which features Art Acord in a series of episodes crammed with all the popular serial ingredients. Acord is an accomplished horseman and saw considerable service in the late war. He was awarded the Croix de Guerre.

# NTERS ARE DOING

## Activities at a Glance.



### News from Gaumont.

The Gaumont Company, Ltd., has just secured a contract to equip six boats of the Orient Steam Navigation Company, Ltd., with Gaumont Chrono projectors. The installations will be permanent, and the boats concerned are the steamships Ormuz, Orsova, Orcaades, Orvieto, Osterley, and Omar.

Elinor Glyn was one of the most interested members of the audience which saw Victor Seastrom's masterpiece, "Love's Crucible," shown by Gaumont's at the New Gallery last week. She described it as a wonderful piece of work, and the greatest picture, both in conception and technique, that she had yet seen. The value of Miss Glyn's testimony lies in the fact that she has been studying film production in the Paramount studios for the last five years, and therefore should know what she is talking about. Mme. Albanesi, who also saw the picture, was equally enthusiastic.

The Gaumont Company, Ltd., have released this week a single reel picture of the big Lewis v. Burns fight for the Middle-weight Championship of the British Empire, fought at Holland Park Hall on Monday.

### London on the Screen.

People who believe the Embankment to be deserted at 4-30 a.m. would have been surprised the other morning if they had seen quite a large crowd highly interested in some scenes which were being taken for a new film, "Pages of Life," which Adelqui Millar is producing. He is also author of the story. Evelyn Brent plays the dual rôle of Dolores and Mitzi in the picture, and she is supported by a strong cast.

### Fox's New Special Production.

"Silver Wings," the third of the William Fox new season's great "Specials," will be exhibited to the trade on Tuesday next (June 27) at the Alhambra, Leicester Square, at 11 a.m. Mary Carr, the Ma Benton in "Over the Hill," is the star. In "Silver Wings" she is said to equal—if not surpass—her well-remembered characterisation, whilst the theme is said to be even more irresistible and appealing.

## ADAMS BOOMS BRIGHTON.

### New Scheme to Popularise Queen of Watering Places

**A**N illustration of the power of the screen is given in the outline of a far-reaching scheme which emanates from the fertile brain of Mr. F. E. Adams, the managing director of Provincial Cinematograph Theatres, Ltd., the company controlling The Regent, Brighton. It is well known that P.C.T. controls more than 80 picture houses throughout the British Isles, as well as hotels (including the Royal, Edinburgh); therefore it comes as no surprise to learn that 2,000,000 people per week pay to see the screens of his houses. With so enormous a public it is possible to do much, but it is only the business man and the visionary who is able to use such power in a proper fashion.

### Through Four Channels.

Mr. Adams's scheme circles round four main activities:

First, by the use of slides advertising Brighton as "Britain's Brightest Spot."

Secondly, by advertising Brighton in all printed programs.

Thirdly, by issuing a preliminary and first edition of 100,000 hotel, boarding-house, and apartment-house guides, which will be distributed by means of the theatres, cafés, and restaurants (including "Les Gobelins" and "The Florence") and the London and Provincial Press.

Fourthly, by instituting an Information Bureau in the entrance of the Regent.

## EUGENE GOOSSENS ON THE FUTURE DEVELOPMENT OF FILM MUSIC.

**E**UGENE GOOSSENS, of Goossen's Orchestra, addressed the members of Stoll's Picture Theatre Club on Monday on the subject of "Music and the Kinema." There were three ways of adapting music to the films, he said. One was to fit all music as a running accompaniment to a film without consideration of the events taking place in the picture. This was the old-fashioned way. The second method, which was largely in force to-day, was to take a film and arrange special music to fit in with the actors.

The third method, which was the one he desired to see in the future, was to bring the composer and producer together from the inception of the film so that they might work hand in hand in creating a single work. If this were done, the value of the film would be greatly increased, and pictures would have a greater value and longer run.

Mr. Goossens spoke of the abuses which had crept in, and referred to the ready-made library of musical expressions which were used time after time to accompany certain effects, such as "Despair," "Excitement," "Joy," "Horror," and so forth, and said it was necessary to get away from the stereotyped method. He wished that more musicians would take a practical interest in the music of the kinema.



SCENE FROM "SILVER WINGS."

# Important Notice

Owing to the Enormous  
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# THE SHADOW OF A THRONE.

## A Beautiful Love Story, Set in a Background of Royal Pageantry.

This is a very powerful story, superbly acted, showing how the influence of a woman's love may wreck a dynasty and decide the future of a Kingdom.

IT can well be imagined that "The Shadow of a Throne," from the story by Charles Foley, a U.C.I. photoplay, shown in London last week at Jury's theatre, proved a costly production, for evidently great pains were taken to secure for the film all the gorgeous settings of Royal pageantry. And it must



SCENE FROM "THE SHADOW OF A THRONE."

be conceded that in this direction the producers have screened a distinct triumph, for the whole atmosphere of the piece reaches a very high standard.

### WONDERFUL ACTING.

The producers were indeed happy in their choice of leading characters, and Soave Gallone's interpretation of the morganatic wife of the Royal Duke, who becomes heir to the throne of Galeria, is a wonderful display, for the part calls for acting of a very high and exacting order. Much the same can be said of the leading male rôle, that of the Duke, and the success with which these characters have been portrayed has ensured the triumph of the picture. The theme is one that will appeal to all kinema-goers. It tells the simple story of love against the glittering splendours of Royal Pageantry, and how love conquers in the end is the fitting finale to a film which is sure to be much in demand.

### MYSTERIOUS JOHN D'ALBERT.

The story opens with the meeting of Violette Miroy and John d'Albert, a distinguished looking young man around whose life there is a mysterious secret. Even his name is fictitious, and when Violette questions him, he says there are good reasons for keeping his name a secret at present. They marry and leave Paris for Galeria, John d'Albert's native country. For five years they live in perfect happiness, and a baby is born.

### DRAMATIC EPISODES.

Then follow many dramatic episodes. The Crown Prince flees on the day fixed for his marriage to the daughter of a neighbouring monarch, and he is found dead in his shooting box. Violette


realises that this tragedy has an immediate effect on her own life, as her husband has become heir to the throne. The aged queen insists that her husband, now Prince John, should remain at the Palace, and both Prince John and Violette are forced to sign a document annulling their morganatic marriage, while the child is kidnapped and taken back to Paris. Meanwhile, the struggle between love and duty had been a bitter one for Prince John, and he cannot resist a visit to Paris, in the hope of seeing Violette. They meet in a park, and he decides to renounce the kingdom rather than lose the love of Violette.

Ronald Buchanan, the young Scottish actor-boxer-trainer, is having a busy time with pugilists these days. Having just finished training Frank Burns for his fight with "Kid" Lewis at the Holland Park Rink for the middle-weight championship of the British Empire, he now starts with a series of encounters with Georges Carpentier in the film being produced by Stuart Blackton.

Mr. A. G. Smith has been elected chairman of the Northern Amusements, Ltd., who control the Salthouse Pavilion, Barrow.

## A Dangerous Adventure

The Serial with a Million Thrills.



In Fifteen  
Breathless  
Episodes

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A Warner Bros. Production.

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REMEMBER THE TRADE SHOW  
OF  
G. B. SAMUELSON'S  
**GAME of LIFE**

At the Shaftesbury Pavilion,  
Shaftesbury Avenue, London, W.,  
on Wednesday June 28,  
:: at 2-30 p.m. prompt. ::



*As the exhibition will be preceded by the Monologue, "The Game of Life," rendered by Mr. Owen Nares, the audience are respectfully requested to be seated by 2-30 sharp.*



# MAN— WOMAN— MARRIAGE

The Greatest Picture of the Year!

# WOMAN—

Allen Holubar's Wonder Production Tracing the Ages and Glory of Woman from the Beginning of Time to the Present Age. Starring DOROTHY PHILLIPS, JAMES KIRKWOOD and a brilliant cast.

THE  
NATIONAL  
ATTRACTION

LONDON TRADE SHOW  
STAMBRIDGE THEATRE  
LEICESTER SQUARE  
FRIDAY, JUNE 30, 1922  
at 11 a.m. prompt

Released on October 26, 1922.

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WEDNESDAY EVENING TRADE SHOW

WILLIAM WATSON'S

— THE GAME OF LIFE

— THE GAME OF MARRIAGE

— THE GAME OF MARRIAGE

*As the audience will be impressed by the Monarchs - The Game of Life - rendered by Mr. Owen Nares, the audience are respectfully requested to be seated by 2-30 sharp.*

# MAN— WOMAN— MARRIAGE

**The Greatest Picture of the Year!**

Allen Holubar's Wonder Production Tracing  
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A FIRST  
NATIONAL  
ATTRACTION

**LONDON TRADE SHOW:**

**ALHAMBRA THEATRE,  
LEICESTER SQUARE,  
FRIDAY, JUNE 30, 1922  
at 11 a.m. prompt.**

Released On October 16, 1922.

Associated First National  
Pictures Limited,  
37-39 Oxford St., London, W.1.

Branches at Birmingham, Cardiff,  
Dublin, Glasgow, Leeds, Liverpool,  
Manchester and Newcastle-on-Tyne.



**Colossal Scenes of  
Dazzling Brilliance**

follow one another  
with startling effect in

**"MAN — WOMAN  
— MARRIAGE."**

Yet this great photoplay is not a mere succession of spectacles lacking the human appeal. Weaved into the picture is a powerfully dramatic modern story of a woman's love. The amazing strength of the production is, in fact, the striking manner in which the progress of womanhood throughout the ages has been linked with the struggle of a woman of to-day to hold the love of her husband and the father of her children.





# "MAN—WOMAN"



## THE STUPENDOUS PICTURIZATION OF

Original from  
NEW YORK PUBLIC LIBRARY

THE BILLY WESTON MAKING METERS NEWS

# MARRIAGE



FIRST NATIONAL PICTURES

WOMAN'S FAITH THROUGHOUT THE AGES.

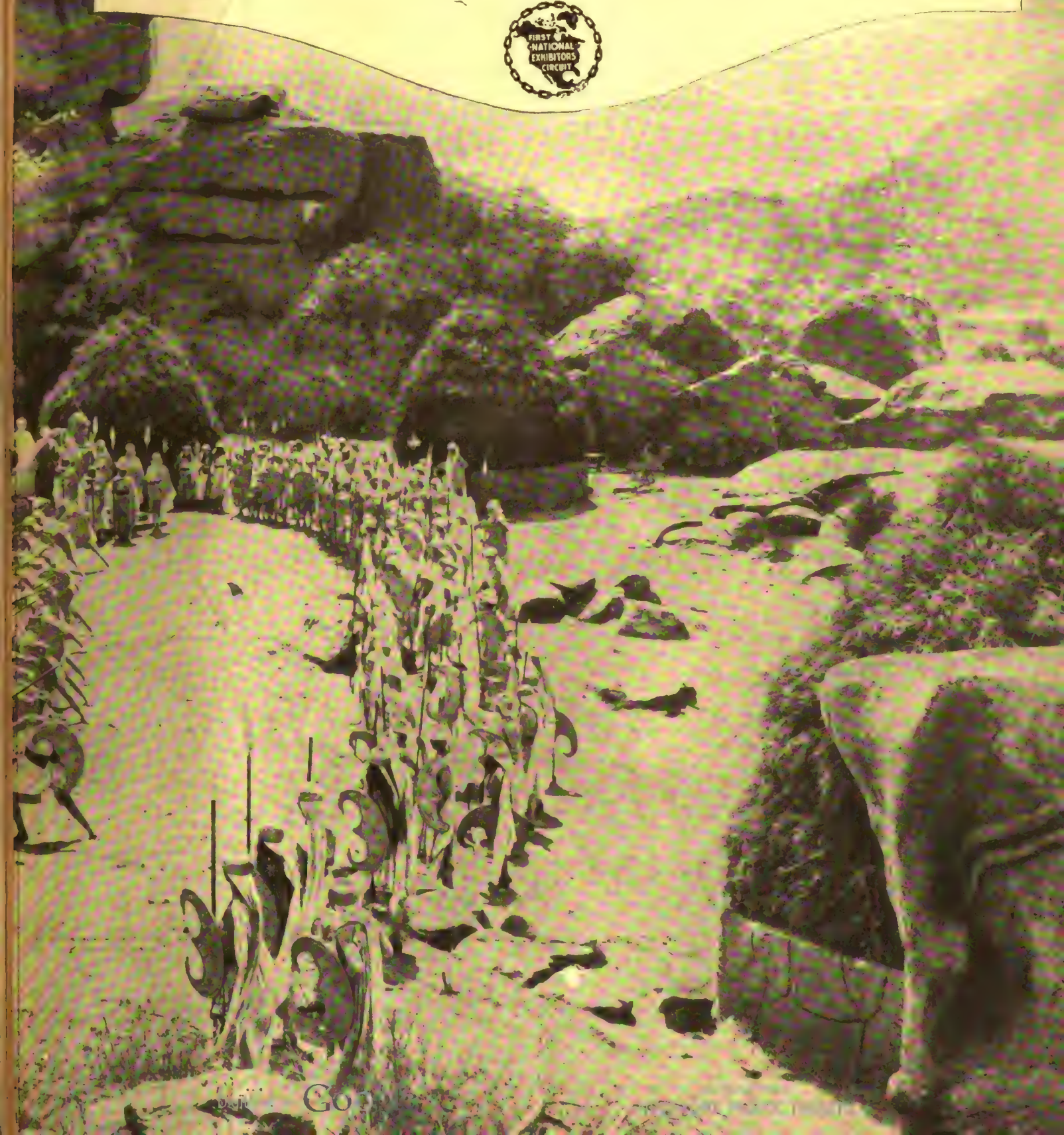




## When Woman Reigned by Force of Arms!

Some of the most remarkable episodes in "MAN—WOMAN—MARRIAGE," the great drama of woman's moral, mental, social, physical, and spiritual development throughout the ages, are these dealing with the Amazonian period, when the physical prowess of the female won her great power.

The culminating thrill is a tremendous battle of the Amazons where women, equipped with armour and mounted on chargers, ride forth to fight alongside their men. The illustration here shows the picturesque ceremony of the Amazons choosing their mates.



GO



*Dorothy Phillips*

IN

"MAN —  
WOMAN —

MARRIAGE //



# Films of the Week Recommended

FOR THE CATHARTIC OF THE WEEK

## THE VIRGIN

### THE VIRGIN

Produced by  
D. W. Griffith  
Cast: the Linder  
It is based upon a  
and the subtleties  
by the use of phos-



# KIAM

# MOW

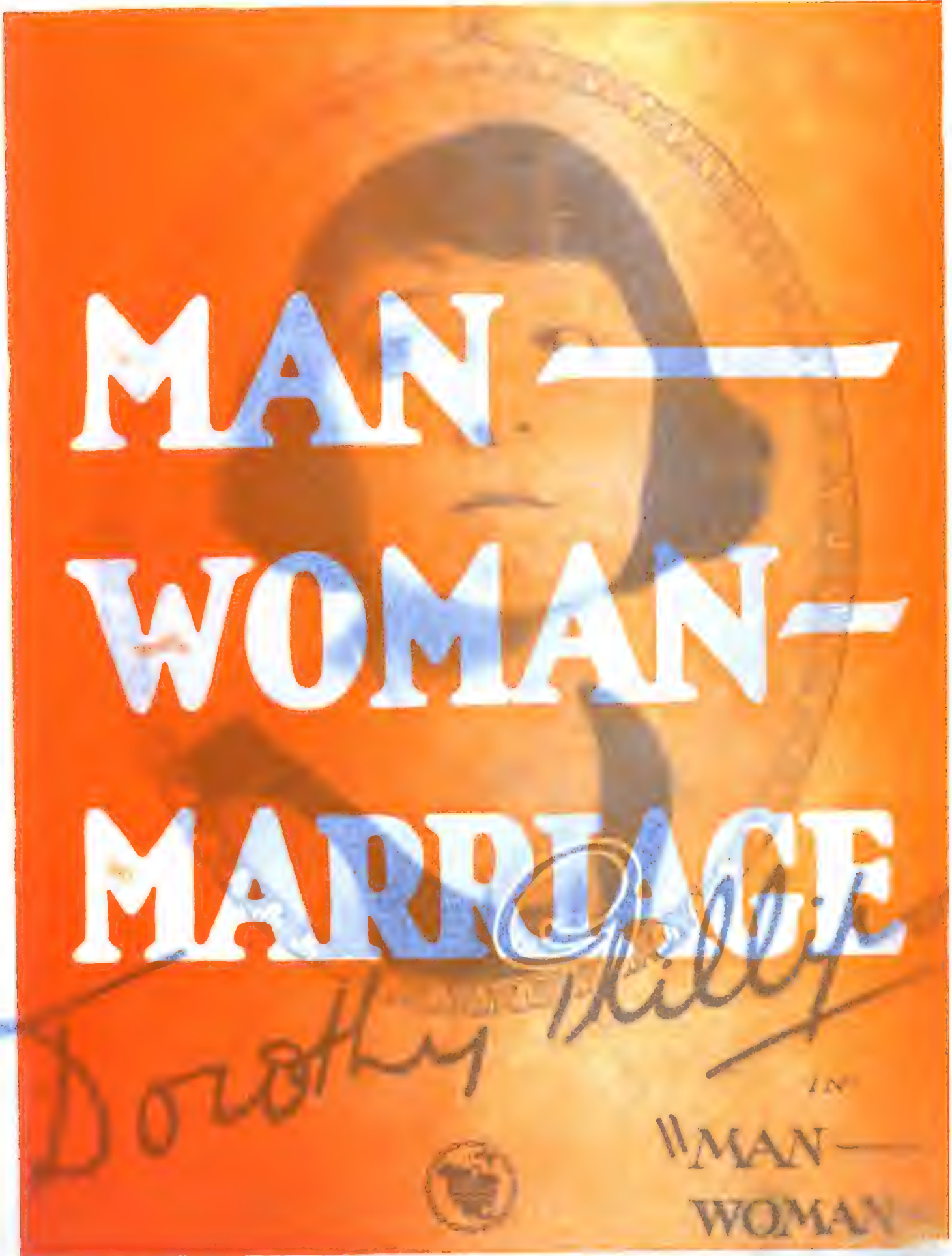
# RIAM

... that one so readily associates with the best painting  
... famous artists of old, while in the crowd scenes there  
... men no stinting in creating the impression which is only to  
... led by the skilful use of a large body of extras.

The skeleton of the story is so dry that the attraction  
... ages. A young woman is married to an old man—the love  
... a youth the death of the husband suddenly. Ives  
... just plays the part of the sculptor husband, and Jean  
... t of Ursula, the young wife, and the picture opens  
... the dithering figure of Ursula passing through the wide  
... space to the altar steps to pray that she may be  
... light to love Anton, or that death will supervene. The  
... the marriage ceremony dignified and slow-moving, and  
... this Ursula, kneeling, acting as model for  
... of the Virgin. She collapses during this ordeal, and  
... her husband seems her weakness, seeks the youthful  
... of Bertram, son of the Mayor. Here comes one  
... these little touches by which a clever producer enhances the  
... value of his picture. Anton is seen at work on the statue  
... the Virgin, and immediately after the pair of lovers are seen  
... sitting below a relief of a grinning Pan, who has "conquered"  
... for emphasis.

That evening while Anton, the popular, returns to the alch  
... house with his friends, Ursula purchases from a merchant  
... a poison for her lover and herself, and the fruit of the tale  
... of his sale in the presence of the lover to its stake-out. Then  
... upon the crowd with Anton at their head make their way to  
... his house. Ursula bars the way to her room and Anton sets

... of the picture is  
... of the picture is  
... of the picture is  
... of the picture is



**MAN —  
WOMAN —  
MARRIAGE**

*Dorothy Diller*

IN  
"MAN —  
WOMAN —  
MARRIAGE"



# Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

## Love's Crucible.

Jenny Hasselquist in beautifully staged Swedish Biograph production.

"**L**OVE'S CRUCIBLE," a Swedish Biograph special production, for the making of which Victor Seastrom was responsible, was screened last week for the benefit of the London trade by the Gaumont Company.

It is based upon an old Swedish legend of Renaissance times, and the sub-titles endeavour to preserve the legendary character by the use of phrases of ancient building. The scenes are excellently planned, some of them possessing that beauty of



SCENE FROM "LOVE'S CRUCIBLE."

composition that one so readily associates with the best paintings by famous artists of old, while in the crowd scenes there has been no stinting in creating the impression which is only to be gained by the skilful use of a large body of supers.

The skeleton of the story is one that has attracted story writers for ages. A young woman wed to an old man—the love for her of a youth—the death of the husband suddenly. Ivan Hedquist plays the part of the sculptor husband, and Jenny Hasselquist of Ursula, the young wife, and the picture opens with the flitting figure of Ursula passing through the wide cathedral spaces to the altar steps to pray that she may be brought to love Anton, or that death will supervene. Then comes the marriage ceremony dignified and slow-moving, and following this Ursula, kneeling, acting as model for Anton's carving of the Virgin. She collapses during this ordeal, and thinking her husband scorns her weakness, seeks the youthful embraces of Bertram, son of the Mayor. Here comes one of those little touches by which a clever producer enhances the value of his picture. Anton is seen at work on his statue of the Virgin, and immediately after the pair of lovers are seen sitting below a relief of a grinning Pan, which is "close-upped" for emphasis.

That evening while Anton, the popular, rejoices in the ale-house with his friends, Ursula purchases from a mendicant friar a poison for her lover and herself, and the friar tells the tale of his sale in the presence of the lover in the ale-house. Thereupon the crowd with Anton at their head make their way to his house. Ursula bars the way to her room and Anton asks

for wine, into which Ursula puts the poison powder. Then Anton, stretched against the door, has a seizure and dies before, however, touching the poisoned draught.

The mendicant's tale having got abroad, Ursula is accused of the crime of destroying her husband, and is condemned to the ordeal by fire, i.e., the walking across a burning bridge to the crucifix. Bertram offers himself in her stead, but at the last moment Ursula appears and walks through the fire unscathed, vindicating in the minds of the crowd her innocence.

After the elaborate preparation of the scaffold and the suggestion that everybody in the town was bringing fuel, so populous were the scenes, the climax was disappointing. There is much smoke, but little fire; photographic ingenuity turns the figure upon the Cross from Christ to Anton, who is seen with beckoning arms, until at length the two lovers kneel at the foot of the sacred image.

From a spectacular point of view "Love's Crucible" certainly scores, the acting of Jenny Hasselquist being also of the standard one always expects of her. For those to whom the Scandinavian outlook appeals, there is much to attract, and these will heartily approve the play for its dramatic intensity and its beautiful production.

## When Romance Rides.

Good Western story with racing thrills and feats of horsemanship.

**Z**ANE GREY'S popular novel, "Wildfire," into which there enters as an important incident a horse race won by an unknown horse, has been adapted for the screen by Benjamin B. Hampton and given the title of "When Romance Rides." Goldwyn showed the film to the London trade last



SCENE FROM "WHEN ROMANCE RIDES."

week. The prominent character in the play is Lucy Bostil, a part taken by Claire Adams, and one which calls for strenuous acting. It would be a surprise to learn that she escaped the ordeal without gathering several bruises.

On the Bostil's ranch love of horses possesses everyone, and with the near approach of the annual-free-for-all horse race all is excitement, and Bostil hopes for much from his "Sage King." Cordts, a neighbour, enters a horse which Lucy, Bostil's daughter, thinks she recognises as Buckles, a colt stolen from their ranch,

## FILM REVIEWS OF THE WEEK—Continued.

and one that gave promise of speed superior even to that of Sage King. On the morrow, riding alone, she is startled by the leaping of a strange dog near her horse, and dismounts to find Lin Slone, a young rancher, unconscious, and near him a wild horse which he has captured. Bringing him to consciousness, and hearing from him of the horse's speed and strength, she implores him to train it in time for the race that Cordts may be beaten, the Bostil's horse, Sage King, having been doped.

He does so, and enters the horse under the Bostil colours, making the proviso that it shall be ridden by Lucy. The race is run, Wildfire, Lucy's mount, wins, the exertion of the race causes Cordts's horse to sweat off some of his disguising colouring and Cordts leaves the scene in disgrace. Wishing to avenge himself on Lucy, he employs the half-witted Joel Creech, formerly an employee of the Bostils, whom he had set to dope Sage King, to seize her and bring her to the hills. Joel is successful, but kills Cordts upon the latter touching her. Then, his reason becoming further strained, he binds Lucy, Mazeppa-like, to the horse's bare back and drives it away. From this perilous position she is eventually rescued by Lin Slone, who is summoned by the dog to her aid. There is quite a good thrill as Lin rides up to the fleeing horse and succeeds in arresting it and saving the girl.

The picture is a triumph for the acting and horsemanship of Claire Adams, as well as for her fearlessness in the later scenes. What perhaps is most striking is her handling of the half-witted Joel. When he appears troublesome and threatening there is just sufficient of the firmness and coaxing which would in most circumstances overbear such a character, without either of the virtues becoming too apparent. Humour is introduced in a fair scene and in the village store by the bringing together of the queer, thin Dr. Binks (Frank Hayes) and the plump Sally Bracklen as a loving couple. Further on the incident of Binks losing his clothes and car while bathing is improved by his golliwog appearance in a body covering of green boughs. A character of interest to race-goers is that of Holley, the Bostil's trainer, a part played by Tod Sloan.

"Whom Romance Rides" should be a popular picture, for it has many points of interest. The race does not figure so largely as in some recently-shown pictures, but it provides thrills, as do the later scenes of Lucy's ill-treatment. There are some beautiful horses, too, and the general sense of out-of-dooriness and the vigour of the picture's presentation will gain many friends.

### Kindred of the Dust.

E. A. Walsh production which any audience will welcome.

"**K**INDRED OF THE DUST," trade shown by Associated First National this week in London, has a plot which in its main features has provided other plays with their opportunity. It is, however, in its characters and presentations that newness is imparted and a quite acceptable story, with some scenes of first-class interest and appeal is the result.

Hector McKaye, whom the whole district of Port Agnew, Washington, knows as the Laird, is the owner of the forest land around as well as of the sawmill which he has established and made a prosperous concern. Possessed of a wife and two daughters, it is his son on whom his hopes are centred, who is at the opening of the story only a boy. Refuse from the mill has reclaimed certain land, known as the Sawdust Pile. To this area comes Nan and her grandfather, an old, retired petty officer of the navy. A boy and girl friendship springs up between the two, temporarily severed when the lad goes to college, and Nan to Seattle to have her voice trained. She returns the mother of a boy, having been tricked into a mock marriage while away. The tongues of the township are soon wagging, and Donald returning from college visits the cottage and learns of

Nan's tragedy, having a rough and tumble with some of her scornors.

Meanwhile Mrs. McKaye and her daughters are scandalised by Donald's association with Nan, and attempts are made by all



SCENE FROM THE FILM.

concerned to break the strengthening friendship, even his father counselling Donald to go into the woods and forget her. Nan, her grandfather dead, goes away, too, to earn her living by singing. Donald becomes ill, and the doctor advises seeking for Nan, she being found after some difficulty and Donald's recovery effected. Then the McKaye's cold-shouldered Nan again, but the two are married and Donald gets employment at a neighbouring camp. Reconciliation takes place ultimately by Donald saving his father from death by drowning.

It is, of course, Nan, a part played by Miriam Cooper, that makes the strongest appeal to the spectator, and the portrayal of her part is well accomplished. Next to her, Hector McKaye is the most important, overshadowing to a certain extent the rather vacillating Donald. The make-up of the character is good and the part well-acted, but there are inconsistencies in the conception of the character which call for remark. A little bit of very fine acting is that of Donald's mother's distress when her son lies, as she thinks, dying. It is brief, but thoroughly well is the anxiety depicted.

"Kindred of the Dust" is a story possessing interest throughout, it is well produced and acted, and would be welcomed wherever shown.

### Homespun Folks.

American township characters realistically portrayed contribute to the success of a rural drama deserving of success.

**A**N attractive little country drama, with the title of "Homespun Folks," was screened by Jury's last week for the benefit of the London trade. It is an Associated Producers' production, for which Thomas H. Ince is responsible, and there has been assembled quite a number of country types whose parts are convincingly interpreted.

Prominent among these is old Caleb Webster, in whose blood farming has been for generations, and who is filled with disgust when he finds his son, Joel, reading a law book when he should be milking cows. He won't have any lawyers in his family, he declares, and upon Joel producing his parchment a row ensues, following which the old man in a flaring temper turns the son's belongings into a patchwork quilt and sends him away. Mother Webster is, of course, greatly distressed, but Joel has to go, and

## FILM REVIEWS OF THE WEEK—Continued.

trundles his belongings in a barrow to Gatesville. Arrived here, an automobile accident injures a dog and Joel finds himself tending to the dog's injuries in company with Beulah Rogers, daughter of the local fire-eating newspaper editor, who suggests Joel's taking on the offices of a recently-deceased lawyer.

Rogers is a Democrat, and quite thinks that Joel, like his father, is one, too. The county elections are taking place and Rogers is attacking, in his paper, Hilary Rose, the Republican candidate for District Attorney, when, entering Joel's office, he sees Rose's portrait prominently exhibited. Beulah is ordered out of the office and Rogers leaves in high dudgeon. Hilary Rose, faced by Rogers' exposé, withdraws, and the Republicans, fearing the success of Tracy Holt, the Democrat, urge Joel to become candidate, which he does. Rogers then turns his journalistic artillery upon Joel, and by doing so defeats his own ends. Caleb is filled with indignation and rides round his own section to awaken the sleeping vote, with the result that Joel is elected. It is an amusingly-conceived scene this—the old farmers in their quaint vehicles streaming along the road to Gatesville.

Then tragedy enters. Hilary Rose, brooding over Rogers' attack, goes to the newspaper office, revolver in hand, to kill him and accidentally shoots himself. Hargan, a drunken printer, whom Rogers has just discharged, is the only witness, and he testifies that Rogers fired the shot, with the result that Rogers is arrested. It now becomes Joel's duty as District Attorney to prosecute the father of the girl he loves, and the party electing him are eager that Joel should do his utmost to secure a conviction. He is suspicious of Hargan's evidence, and on the day of the trial so examines his witness that Rogers is acquitted.

Through the opposition lawyer, Tracy Holt, who had been the Democrat candidate for the Attorneyship, the crowd hears that Joel has lent 500 dollars to Beulah for her father's bail, and the Republican crowd set out to tar and feather the new Attorney. It is in the end brought abruptly to an end by Beulah's appearance with the wretched Hargan, who confesses that his testimony regarding Rogers was false. Caleb and Sarah return to Gatesville in time to learn of Joel's escape and to see the love scene between their son and Beulah, a new printing machine forming an excellent excuse for withdrawing from the embarrassment of the lover's happiness.

"Homespun Folks" is really homespun throughout, and Caleb Webster a character in whom one can see the Western small farmer in all ways; although Joel and the girl are more prominent in the play, it is to him that the mind will recur. The only weak spot to English eyes is the examination of Hargan as a witness by Joel: such treatment in English courts would be left for the opposing counsel. The setting of the newspaper office is realistic to a degree. Lloyd Hughes, as Joel Webster, is well supported by a good cast, and exhibitors will find in "Homespun Folks" a picture which their patrons will applaud.

### Fool's Paradise.

An artistic Famous-Lasky Film, with an exceptionally strong cast.

HERE are many beautifully artistic scenes in "Fool's Paradise," a Famous-Lasky film, shown to the trade in London last week. It is probably the best of Mr. Cecil B. de Mille's productions, which is saying a great deal, and as a photo play with a strong dramatic interest, the picture is sure to be much in demand. The settings are brilliant, especially those of the East, while the theme is exceedingly poignant.

Arthur Phelps, a wounded American soldier, in an hospital in France, falls in love with Rosa Duchene. Years later he meets Rosa at a local theatre. But Poll Patchouli, a Mexican belle, is madly in love with Arthur, but he rejects her. She offers him a loaded cigar, which explodes and blinds him. Poll then impersonates Rosa, and Arthur marries her, believing she is his dearly loved French girl whom he first met in France.

Later a surgeon visits the town and restores Arthur's eyesight, and he then discovers the deception practised upon him. There is a dramatic scene, and Arthur, able to see again, sets off to find Rosa, tracing her to Siam, where she is dancing in the temple.



SCENE FROM "FOOL'S PARADISE."

Several remarkable scenes follow, including one of alligators and thrilling escapes from them, and Arthur finally discovers how frivolous is Rosa, and returns to Poll. The climax shows them united again.

Dorothy Dalton as Poll Patchouli, and Mildred Harris as Rosa Duchene, the French girl, display very strong emotional acting, while Conrad Nagel's Arthur Phelps, the blinded ex-soldier, perhaps the most difficult role in the play, is great. Managers would do well to secure bookings of this fine photo drama.

### The Leather Pushers.

Boxing contests predominate in European Motion Co.'s new film, which is likely to prove popular.

THERE are many beautifully artistic scenes in "Fool's (called) of "The Leather Pushers" were shown by European Motion Picture Co., Ltd., to the London trade this week. It is, as may have been realised from its title, a picture with a strong boxing interest, although the slang term



SCENE FROM "THE LEATHER PUSHERS."

is not so readily understood here as in America. It is a Carl Laemmle presentation.

## FILM REVIEWS OF THE WEEK—Continued.

Kane Halliday is a Harvard full back and amateur heavy-weight boxer, and when his father is ruined on Wall Street, sets out to attempt to retrieve the family fortunes by his fistic skill. His trainer recommends him to two third-rate boxing promoters, and under the assumed name of Kid Roberts he fights a Canadian and wins, but the possibilities of his defeat lead one of the promoters to sell out his share to his partner. In round two the remaining promoter loses the money Halliday had won by gambling, and Halliday's sweetheart throws him over. His next fight he wins, but his manager loses the money in a bet and only the return of the engagement ring and its pawning saves them from financial difficulties. Round three sees him winning a fight and falling in love with a chorus girl.

There are some good boxing scenes in the picture, but the story is loosely hung together, and the form of the picture is unusual. Some attractive comedy is introduced by the boxing crowds and their enthusiasm, and there are some clever subtitles, although many of these are American almost to a fault. What will interest, however, are the boxing incidents, which show more clever fighting than has sometimes been seen recently in very big contests. It is this interest that will make the success of the picture rather than its story. A novel method of linking up the different rounds is by allowing the boxing promoter to tell the story of his man at the beginning of each "round."

### Luring Lips.

Universal film with brisk story and attractive acting.

THE Universal film shown last week to the London trade by F.B.O., having the title of "Luring Lips," is a brisk little story, attractively told. Edith Roberts takes the part of Adele Martin, the wife of Dave Martin, a bank-teller in Wall Street.



SCENE FROM "LURING LIPS."

Before her marriage she was secretary to Frederick Vibart, the office manager, who was also a suitor for her hand. Dave and his wife leave for an expensive summer resort, Dave meaning that they shall have one good holiday and hang the expense. They have just arrived when detectives make their way to their rooms and arrest Dave, fifty thousand dollars paid into the bank, and entered by him, being missing. An incriminating paper is found among his luggage and his conviction follows. During his term a picture show is given in prison and the convict sees his wife portrayed on a news reel in earnest conversation with Vibart.

Upon his release he goes to the bank to confront them, and Adele, seeing him, jumps into a taxi and makes for the docks, where Vibart has arranged that they shall meet and proceed

together to America. Dave follows her, and a detective follows Dave, believing him still to possess the stolen money. At this point, a surprise is sprung. Ascending the gangway, with Vibart leading, Adele presents a revolver at Vibart, whom she accuses of the crime for which her husband has suffered. She directs the detective to search his grip, where the missing money is found, and Vibart is arrested. The pair then settle again in their honeymoon home.

Apart from the detective, who has some very annoying mannerisms, the whole of the cast does very well in this play, and exhibitors will find it an attractive little item.

### Torchy.

Brisk comedy of pushful youth escaping tight corners.

PEARL FILMS prefaced their trade show of "Ten Nights in a Bar Room" with a brisk comedy picture entitled "Torchy." Torchy is a lad who, obtaining a position as office-boy, hustles the office off its feet and then, occupying a temporary post as cloak-room attendant, gets himself into difficult situations and out again with great skill.



SCENE FROM "TORCHY."

His scheme for obtaining the office post by taking off his coat and appearing as already one of the staff, ordering the competitors to the lower floor while he obtains the post, is a good incident to start with, while the turning of the electric fan has a most humorous result. Throughout, confidence and assurance, initiative and energy, carry him through, and he is a welcome addition to screen comedians. The picture provides an amusing and attractive item.

### The Colonel's Orderly.

Adaptation of de Maupassant novel that will prove an acceptable item.

GUY DE MAUPASSANT'S novel, "L'Ordonnance," adapted for the screen with the title of "The Colonel's Orderly," was trade shown in London last week by Walturdaw, who control U.K. rights.

The story as presented on the screen shows Colonel Aubert, a French officer, occupying the time until dinner shall be served and his wife appear in endeavouring to solve a chess problem, which continues to baffle him. He is absorbed in this until the sudden entrance of a maid disturbs him with the news that she has been unable to obtain a reply from her mistress in the bath-room. The game of chess is left, and with the assistance of his orderly the colonel breaks open the door, to find his young



**FILM REVIEWS OF THE WEEK—Continued.**

wife dead in her bath. The grief of the colonel is well portrayed, both in this and in the funeral scene, the attempt to repress outward exhibition being well interpreted. The more poignantly expressed grief of a young officer who throws himself upon the grave, and the furtive approach and hurried exit of the orderly, give hint of a motive underlying the wife's death.

A letter received shortly afterwards by the colonel serves to explain the woman's story of the circumstances leading to her death, and extracts from it serve as elucidatory sub-titles. The wife was the daughter of an old friend, and upon her mother's death the colonel had taken the young girl to live with him as his daughter. (Some scenes of her early life in the new surroundings are shown at this point, but these do not help the picture, and could be omitted without loss.) Subsequently the girl feels her dependence upon the colonel, and he offers her marriage, which she somewhat reluctantly accepts, in spite of her real affection for him. But her husband's love for his club leaves the girl much alone, and the company of young officers leads to an *affaire* growing up between her and one of her husband's junior officers, meetings on a wooded island becoming common.

Unfortunately for the romance, which the woman has striven unsuccessfully to end, the colonel's orderly learns of the meeting place, and takes advantage of having the woman in his power to make proposals which she regards with horror, and seeks an escape through death.

The woman's part, except for a slight forcing in the girlhood days, was well acted, the difference between the raw girl and the society woman being very marked. The colonel's grief has already been referred to, and throughout he is a most consistent character. An incident that perplexes is the receipt *after the funeral* of the letter which the woman caused to be posted before her death. There is no suggestion that its posting should be delayed. The play will make an acceptable item in any program.

**Ten Nights in a Bar Room.**

Film having the nature of a temperance tract closes vigorously in contrast to earlier part of story.

"TEN NIGHTS IN A BAR ROOM" is the screen version of a novel, by Edwin Waugh, which was afterwards dramatised upon the American stage. Pearl Films were responsible for its screening in London last week.

The picture is a variant of a story with which a previous mill, and attacks him, Slade throwing a glass in self-defence. It



SCENE FROM "TEN NIGHTS IN A BAR ROOM."

misses Morgan and strikes upon the head the small girl, entering the door at the moment.

She is taken home and dies, whereupon Morgan "sees red," and, making for the "Sickle and Sheaf," attacks Slade and

Green (his partner) driving the former into the woods and Green to the crowd, which desires to lynch him. Then Green returns to the saloon, where, the house catching fire, he is a prisoner. Slade, meanwhile, has taken to the river, and is escaping on the jammed logs, when the logs are freed and the stream carries him away with Morgan in pursuit. A vision of the dead child comes before his eyes, and Morgan sets out to save his enemy, a pursuit fraught with peril on the rapids. He succeeds and a sub-title suggests that his longing for strong drink is cured by a visit to the empty bed of his dead child.

The most attractive part of this picture is that showing the fire and the flood. Here the picture gets a hustle on in contrast to the earlier part of the story where it is slow and the sentiment lacks strong fibre. Patrons who like their entertainment fare on the quiet side will probably enjoy this picture.

generation was tolerably familiar. Joe Morgan, originally owner of a timber mill, has, by intemperance, lost his hold upon part of it. Slade, the proprietor of the "Sickle and Sheaf," having secured the greater part of it. On the first of the bar-room nights, with which the picture deals, Morgan is lured to the tavern, made drunk, and told that the business is a losing concern, thus being induced to part with his remaining shares. The "sob" element is introduced by the small child going to fetch her father home from the bar-room. This continues until one night Morgan, spent out, accuses Slade of robbing him of his

**A Bachelor's Baby.**

A delightful all-British comedy that will appeal to a wide public.

THE second subject in the British National Film League Program, which was shown to the London trade last week by Granger's Exclusives is a sparkling comedy entitled "A Bachelor's Baby." Founded on the novel by Rolf Bennet, it is a Granger-Davidson production, which merits a heavy reception at the hands of the exhibitor, for its story is clean,



SCENE FROM "A BACHELOR'S BABY."

wholesome, and highly diverting, and is so well told that it is likely to keep any audience in a good humour.

Produced by Arthur Rooke, the film runs to just over 5,000 feet, and the story is so well constructed that the audience is kept in a state of continual merriment. This is largely due to the excellent acting of Malcolm Tod, Haidee Wright, Constance Worth, Maude Yates, and Tom Reynolds, who work with a will, and keep the fun going at a famous rate.

The story is as follows: Lieut. James Burton, R.N., had some leave and a motor-bike that hesitated some, and its hesitation near an apparently abandoned baby begins the story. Its mother was behind the hedge examining some property she had found, but Lieut. James was not to know this, so took the child

## FILM REVIEWS OF THE WEEK—Continued.

away to a cottage near-by, where it was left with the Ponders' family, in which were nine small Ponders. Leaving the cottage Martha, the motor-bike, misbehaves and being damaged in the encounter its rider is taken charge of by Captain Rogers, his neighbour, Miss Fisher, and her pretty niece, Peggy Woodward, with whom Lieut. J. B. is soon on good terms. She tells him of the captain's unreciprocated love for her aunt, and the lieutenant, anxious to help, suggests to the captain that he shall adopt a baby and so win his way to the spinster's heart. He has one handy, and sets forth.

Of course James picks the wrong baby out of the Ponders' collection, and complications arise when Mrs. Ponders arrives to change the selection. Attempts at explanation to Miss Fisher only involve worse difficulties, and when the motorists, whose property the foundling's mother was examining, arrive and take the child away stealthily things get worse. James, successful in his wooing of Peggy, tries his hand on Miss Fisher on the captain's behalf, and is ordered from the house. Mrs. Prowse, the captain's housekeeper, finding the baby gone, sends for the police and soon the captain finds himself suspected of murdering the child. Meanwhile, James, coming another cropper, is picked up by the motorists who had fetched the baby, and, having failed to find its mother, they are only too glad for James to return it to the captain, who experienced some relief at knowing his supposed victim was alive. James finds that the difficulties in which the captain has been involved have given his scheme success, and Peggy and he proceed to the happy finale of their own affairs.

"A Bachelor's Baby" is a first-class offering of its kind, and likely to appeal to audiences throughout the country.

### The World's Champion.

An effective story which tells how an aristocratic bully met his deserts.

ANOTHER Famous-Lasky production, "The World's Champion," was shown to the trade in London this week. The story depicts how a young man, the son of a pork butcher "who sold one pig to the U.S. Army during the war for the price of two," instead of becoming a parson, for which



SCENE FROM "THE WORLD'S CHAMPION."

he had been trained, enters the profession of pugilist. Wallace Reid and Lois Wilson play the star parts of William Burroughs, "the world's champion," and Lady Elizabeth respectively.

The story opens with William Burroughs fishing in private waters. Near by are Lady Elizabeth and her uncle, an aristocratic bully and owner of the estates, who are also angling. The owner remonstrates with Burroughs and, despite Lady

Elizabeth's intervention, knocks him down, declaring that he will teach him to fish in his private waters. William is turned out of his house for daring to provoke the anger of the aristocratic bully, for William's father, fired with ambition to take a place in society, wants to cultivate the aristocrat's friendship.

After several years William returns "world's champion," to the disgust of his family, but when the Mayor and civic authorities come to congratulate William's father on the honour the latter's attitude is changed, and William becomes the hero. It was inevitable at this stage of the story that William would pay off his score against the bully for thrashing him years before, and during a short interview the aristocrat threatens to repeat the performance. William takes him at his word, and returns to the house a little later, and then we see the big bully carried unconscious into the drawing-room by the butlers. He did not know, of course, that he was attempting to thrash a world's champion, and his friends congratulate him on his pluck.

### Mr. Barnes of New York.

Comedy melodrama which is mildly amusing and distinctly unexciting.

"MR. BARNES OF NEW YORK," which Goldwyn screened this week, is announced as a comedy with thrilling melodrama. Candidly, after viewing it, we regret we cannot subscribe to their view, as we found this five-reeler mildly amusing and with nothing particularly thrilling in its production.

"Mr. Barnes of New York" has, we believe, been done before, if we remember rightly, by the Vitagraph Company. As a play and a novel it is fairly well known, but as a story for picture



SCENE FROM "MR. BARNES OF NEW YORK."

production it does not entirely fill the bill. The story deals with a Corsican vendetta, and shows Mr. Barnes as a light-hearted American who becomes involved in the vendetta and prevents the sister of a man killed in a duel from killing the brother of the girl he eventually marries.

Tom Moore enacts the part of Barnes in a comedy make-up which gives him a very close resemblance to George Robey with side whiskers. It cannot, however, be said that Goldwyn's have made a picture that is in any way hilarious, neither can one see a great deal of melodrama in this particular production. A good deal of it is frequently boring, whilst the cast engaged do not give an extraordinarily good delineation to their several parts.

"Mr. Barnes of New York" will doubtless find favour in some picture halls, but it cannot be said to be a great draw.—E.W.F.

# TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

**A Futurist Presentation—From Stage to Screen—More Industrial Films—Coliseum Reconstruction Postponed—The Second Attempt—Regrets and Sympathy—"Cocaine"—**

**A Gaumont Quartette—Briefs of Interest.**

**M**R. "BILLY" GREENFIELD left the Futurist Theatre, Birmingham, on Saturday last, to take up his duties at the new Scala Theatre, Leeds. His departure was marked by a presentation from the staff. This was made by Mr. William Merrick, and took the form of a handsome suit case and a pair of ebony hair brushes. His successor, Mr. A. W. Smith, assistant manager of the Grand Theatre, Birmingham, will commence at the Futurist Monday next.

## From Stage to Screen.

Well-known in Birmingham as a member of the Birmingham Repertory Theatre Company, Mr. Victor Tandy has just completed his engagement with Samuelson's in connection with the production of "The Faithful Heart," the Owen Nares feature. He will shortly go to America, where he has signed contracts to appear in stage plays and also in several films during the next three years.

## More Industrial Films.

The value of the film in commercial and industrial spheres has again been emphasised in Birmingham at the International Foundry Trades Exhibition at Bingley Hall. The exhibition was organised in connection with the Annual Conference of the Institution of British Foundrymen, and daily during the week visitors to Bingley Hall manifested a keen interest in a fine series of films dealing with processes employed in the iron and steel trades.

## Next Year.

The slump in trade on the exhibiting side has resulted in Mr. E. Hewitson, the vice-chairman of the Birmingham C.E.A., postponing his reconstruction scheme in connection with the Coliseum, Bearwood. Early in the year he was looking forward to providing residents of that suburb with a companion house to the Majestic which would replace the existing Coliseum. A pre-war scheme, it has been held up since the armistice by the abnormal cost of building, but recently much more favourable tenders were received. The outlook for the immediate future has influenced Mr. Hewitson, but he anticipates that 1923 will see the new Coliseum being erected.

## The Second Attempt.

At their next meeting the members of the Birmingham C.E.A. will be asked to reconsider the question of setting up a Joint

Standing Committee to deal with questions affecting both sides of the trade, such as railway charges and damaged films. When the local centre of the K.R.S. originally made the suggestion the C.E.A. were opposed to it. The local renters' organisation, however, have received the sanction of the parent body to again approach the exhibitors, and are hopeful that the scheme will receive a favourable reception.

## Regrets and Sympathy.

Many Midland renters and exhibitors heard with deep regret that Mr. Maurice Mitchell, one of the principals in Mitchell's Exclusives, was a patient at a Birmingham nursing home. On Thursday last he fell a victim to appendicitis, and was operated upon the following day. The week-end found him going along as well as could be expected.

## "Cocaine."

While there seems no likelihood of "Cocaine" being seen in Birmingham, Mr. H. Goodman, of the Hub Film Co., tells me that it has been booked by exhibitors and sanctioned by the authorities in Coventry, Nuneaton, Derby, Leicester, Tamworth, and Stourbridge. He has a pair of attractive current offerings in "The Bohemian Girl" and "The Wonderful Story."

## A Gaumont Quartette.

Mr. W. G. Thompson, of Gaumont's, announces a quartette of good things for the immediate future. "The Little Minister," the adaptation of the well-known Barrie play, will be followed by "His Sheltered Daughters," featuring Justine Johnstone, "Love's Crucible," a Swedish Biograph production, and "The Prince of Lovers," which is founded on the life of Lord Byron.

## Briefs of Interest.

Mr. Harold Menlove's latest First National offering is the delightful Marguerite Clark feature, "Scrambled Wives." To-morrow (Sunday) he will trade show "Penrod," which he describes as a really good Christmas attraction.

The popularity of serials of outstanding merit in the Midlands is proved by the business which followed Mr. W. H. Wilson's trade show of Pathé's latest, "The Jungle Goddess." It is booking well.

## KINEMA FURNISHER'S FAILURE.

Deficiency of £4,215.

**T**HE public examination of Thomas C. Gardner, trading as T. Gardner and Son, theatre and kinema furnishers, 30, Longmore Street, Balsall Heath, Birmingham, showed a deficiency of £4,215 and liabilities amounting to £4,562. Originally a journeyman upholsterer, Gardner started the business in January, 1919, with a capital of £60 and £200 borrowed from his father.

He told the Official Receiver that he had never made more than a bare living out of the business, which had been in a parlous state for the last two years. He emphatically denied that his father was a partner, and admitted that he made a mistake in describing the firm as T. Gardner and Son, as he never had a partner. In April, 1921, he contracted to purchase tip-up chair fittings at the rate of 15,000 per annum for five years, but owing to bad trade he had only taken 2,500 pairs.

The examination was adjourned until July 12, in order that debtor might furnish an amended deficiency account and a cash account for the last trading year.

# FULLER'S EXCLU

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# TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

## Fishermen's Successful Day—Sea Angling in Prospect—The Motor Hill-Climb—Prize Winners—Trade Topics.

THE Leeds Kinema Angling Club has got off the mark again in great style. The season has opened with a visit to Tadeaster, whither the members of the club journeyed in strong force by charabanc. The day was fine, and everyone caught fish with the exception of Messrs. Walter Scott and Richard Spence. The club includes some accomplished anglers, and it was not entirely by chance that the fish wended their way to the square yard occupied by Mr. Tom King and queued up for the purpose of providing him with a side-car full of prizes. This was the result of the day's angling: First prize, Mr. Tom King; special prize for the best fish, Mr. Tom King; special prize for the best eel, Mr. Tom King; sweepstake prize, Mr. Tom King.

### What Was Left.

Truth to tell, there was not much left for Mr. King to win. He couldn't take the second prize for the day's catch, having won the first, so that fell to Mr. J. Walker, whilst Mr. S. White took the third. For the fourth and fifth awards Mr. Harry Mitchell and Mr. Alan Fenton tied, neither having heard of the gentle art of thrusting a shot down the fish's gullet in order to "make weight!" For the smallest eel a special prize went to Mr. Barlow, of Parkfield Picture House, Leeds.

### To Go To "Brid."

The angling club is never idle. It is always seeking fresh fields and swims to conquer. It is now going to Bridlington for a competitive day's sea angling. The party will journey by charabanc to the popular Yorkshire seaside resort, and there will charter cobbles and set up their attack on the flat fish and gurnets, stray herring and codlings in the bay. The idea is a happy one, and we hope it keeps fine for them. Otherwise some of the anglers may get disinterested in the flat fish and give themselves over wholeheartedly to the pitch and toss of the sad sea waves that sometimes improve appetites in the bay.

### Cricketers v. Anglers.

The anglers have also cast out a net that they hope will bring up the cricketers of the Exchange. The newly-formed Kinema Cricket Club has been advertising for matches, and the fishermen have challenged them to a match. So the good work of cementing trade relations goes on.

### Motor Hill Climb.

In this connection the Yorkshire Kinema Trade Exchange Picnic and Motor Hill Climb proved extremely helpful, and also provided a very happy day, whilst it also yielded welcome funds for the Trade Benevolent Fund. The party, numbering about forty competitors with cars, cycle combinations, and solo machines, met at Headingley and proceeded to the secret destination. Three prizes were awarded for the climb on the handicap basis, viz., first, second, and third for the best improvement up to five per cent. The start was a moving one, viz., a space of from 25 to 30 yards was allowed for starting engine, etc., before the "clocking" began.

### A Great Success.

Each competitor made two climbs and was timed over the course, the prizes being awarded to those achieving the best improvement up to five per cent. Over this percentage counted "a wash-out." Three separate prizes were also awarded for

the fastest time in the three classes—cars, combinations, and solo. There were other interesting side-line awards, and the competitors and a big party of accompanying friends enjoyed a very interesting and popular day.

The officials had arranged things well. Each competitor received number cards for the front and rear of his machine, and on arrival at the hill each driver took up his position in consecutive order and as close to the side of the road as possible. The course was flagged throughout—white for "coast clear" and red for "stop," and all complaints had to be made to the judge (Mr. Arthur Cunningham), whose decisions regarding re-runs, "balking," and the like were final and binding.

### The Rivals.

After passing the finishing point the competitors carried on up the hill and returned to the starting point by the "return" road to take up their position behind the waiting competitors. Everything went along swimmingly. The president of the climb was Mr. Chas. P. Metcalfe. Mr. E. Simpson acted as timekeeper, and Mr. E. Mayo as assistant timekeeper, Mr. O. Brooks being the starter, with Messrs. C. Eastlake and W. Buck as his assistants. The flaggers were volunteers from the Leeds and District Motor Club. The Committee for the event comprised Messrs. O. Brooks, E. C. Agnew, B. Barker, C. Kemp, H. A. Whincup, and J. R. Whiteley, whilst Messrs. Whiteley and Agnew carried out the duties of hon. secretary and hon. treasurer respectively. The catering was in the hands of the Exchange staff, and it was a great day.

### Prize Winners.

The famous Eccup Bank presented a gay spectacle, and the results of the day's racing were:

Winners on the handicap basis: (1) Mr. T. Green, of Wellington Film Service (Calthorpe); (2) Mr. C. H. Whincup, of Whincup Film Agency (James); (3) Mr. C. P. Metcalfe, of Walturdaw (Standard).

Fastest time in the three classes: Solo, Mr. A. J. Campy, Crown P.H., Castleford (Subbeam); Combination, Mr. Owen Brooks, Headingley P.H., Leeds (Brooks's Jap); Car, Mr. C. Kemp, of Famous-Lasky Film Service, Leeds (G.N.).

Fastest time of the day: Mr. A. J. Campy.

The prize winners were: For first on 5 per cent. improvement (given by Mr. C. P. Metcalfe), Mr. T. Green.

For fastest time in cars (given by Mr. H. A. Whincup); Mr. C. Kemp.

For fastest combination (given by Mr. H. A. Whincup): Mr. O. Brooks.

For fastest solo (given by Mr. S. Harrison): Mr. A. J. Campy.

For second best 5 per cent. improvement (given by Mr. H. Coulthard): Mr. C. H. Whincup.

For best appearance and condition of any vehicle (given by Mr. R. Hanbury): Mr. G. Knapton (Enfield-Allday).

For "worst performance of the day" (given by Mr. C. Kemp): Mr. J. J. Woofinden.

The fastest time was 38 secs. (solo), 42 three-fifths secs. (combination), and 59 secs. (car).

### New Fox Representative.

Mr. Harry Mitchell has joined the Fox staff at Leeds as outside representative. With "Monte Cristo," "Nero," and similar attractions on their list, Fox are making a "big push."

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present

**MATHESON  
LANG**

*in a romantic drama*  
**"DICK TURPIN'S  
RIDE TO YORK"**

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**ISOBEL ELSOM**  
and  
**CECIL HUMPHRIES**

*Sole direction: MAURICE ELVEY*

The names of Theatres showing this  
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front page of the London  
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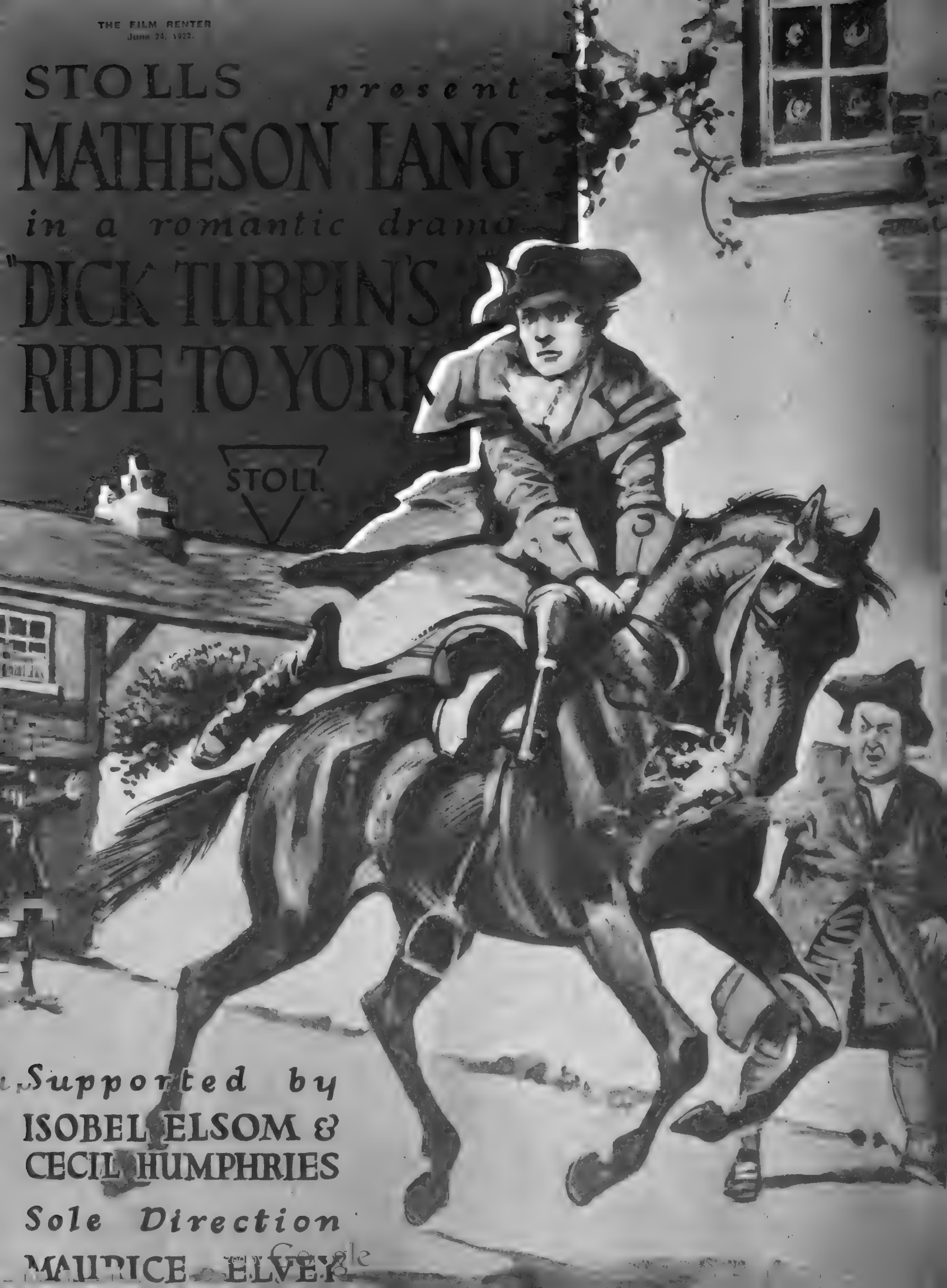
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THE FILM RENTER  
June 24, 1922.

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MATHESON LANG

*in a romantic drama*

"DICK TURPIN'S  
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ISOBEL ELSOM &  
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The film every woman will want  
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# SUSPICIA

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# An attraction Extraordinary

Directed by  
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# ESQUIMS





**TRADE SHOW**  
of  
**"SUSPICIOUS WIVES"**  
at the  
**SHAFTESBURY PAVILION**  
Friday June 30<sup>TH</sup> at 3pm.

# ROUND THE MANCHESTER TRADE.

## THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

**Matthew Gell back again—Staff Changes—"The Bohemian Girl"—"Nero" Trade Show—  
Gaumont Activities—Fuller's Latest—Around the Trade.**

**M**R. MATTHEW GELL has returned from North Wales where he has been "convalescing" after his recent illness, and meeting Tim on the Deansgate pavement the other day I was glad to find him fit and well again, and anxious to get busy on B.E.F.'s latest offerings.

### Film Representative Changes.

I learn that Mr. James Cooper, who has represented Vivid Exclusives for close upon three years, has severed his connection with that firm and joined up with Planet Photoplays, Ltd., which latter firm he will represent in this territory.

Mr. Tom Preston is also another well-known figure in Manchester who has recently made a change. For some time past he has been outside representative for Associated First National, but he has now been appointed Manchester manager for the Universal Jewel Productions, and will take charge of the new offices which this firm will shortly open in Manchester. Mr. Preston will start operations at once, and on June 27 will present "The Heart of a Wolf" at the Oxford Street Picture House, Manchester, and the following day at the Prince of Wales Theatre, Liverpool, on July 4. Carl Laemmle's wonderful serial, "The Adventures of Robinson Crusoe," will be screened at the Oxford Street Picture House, and the next day at the Prince of Wales Theatre, Liverpool. The Crusoe serial is in eighteen episodes, and the popular Harry Myers plays the name part in the story.

### "Tense Moments From Operas."

The Gaumont Company report that they have secured the rights for the United Kingdom of the latest "Tense Moments" series, which will be released in October of the present year. In this series, which include such popular operas as "Carmen," "Faust," "Rigoletto," "Il Trovatore," "Martha," etc., the exhibitor will have the opportunity of securing something distinctly original to place before his audience, and, naturally, there is unlimited scope for orchestral and vocal effects. The films are approximately 1,000 feet in length, and Mr. Gell will be pleased to furnish further particulars to the interested showman.

### "Nero."

On Thursday next (June 29) Mr. R. Sutton Dawes will screen Fox's latest masterpiece depicting the great life story of "Nero" at the Futurist Picture House at 11 a.m.

"Nero" has already aroused much public interest by the fact that it was the first picture to be filmed by Fox in Italy, and also that every endeavour was being made to surpass in every way the high standard of excellence established by "Queen of Sheba." J. Gordon Edwards, who directed the latter masterpiece, supervised the production of "Nero," and was nearly twelve months engaged on the work.

While most of the scenes were photographed in Rome and its vicinity, some were taken near Naples and in the Alps. It is said that for natural beauty the backgrounds used for the picture have never been equalled. The theme is wonderfully dramatic, and has been developed with the most careful regard for historical accuracy. This is particularly noticeable in the scenes depicting the Palace of Nero, which is the setting for some of the most important phases of the story.

In addition to the massive structures, including a huge amphitheatre, erected for "Nero," an entire town was specially built on the outskirts of Rome, which is claimed to be an exact replica of the ancient city at the beginning of the Christian era.

### Fuller's Next Enterprise.

"Oh! Boy," featuring June Caprice, Creighton Hale, Flora Finch, and Zena Keefe will be the next offering to Lancashire exhibitors by Mr. Joe Fuller, which will be trade shown at the Liverpool Futurist on Tuesday next (June 27) at 11 a.m., and at the Manchester Kinema Exchange on Friday, June 30, at 12 noon. Mr. Harry Cooper, the Liverpool representative, will be in charge at the Liverpool screening.

### Blattner's Genius.

No praise of Blattner's ingenuity and remarkable artistry could possibly overshoot the mark for the wonderful way in which he presented "The Bohemian Girl" to a big audience of Lancashire exhibitors at the Gaiety on Wednesday morning last. At the conclusion of the screening my own personal opinion was that it was undoubtedly the finest trade show that had ever been held in Manchester, an opinion shared and corroborated by everyone with whom I came in contact. I was also able to obtain the opinion of a prominent Lancashire exhibitor who had viewed the London presentation, and he said that the Manchester show surpassed the London performance in every detail, and he paid a glowing tribute to Mr. Blattner's capabilities as a showman by stating that the exploitation scheme that morning was a triumph of originality, and the work of a genius.

### Orchestra in Costume.

When the members of the orchestra filed into their places it was observed that they were all attired in picturesque gipsy costumes. The well of the theatre immediately in front of the stage was tastefully decorated with the branches of trees, plants, and other greenery, and on each side of the proscenium gipsy tents were appropriately placed. The space between the stage and the orchestra was set to represent a gipsy encampment, and from one of the wings a typical gipsy caravan gave a touch of reality and romance to the whole picture.

### The Producer Present.

Prior to the commencement of the show Mr. Blattner formally introduced Mr. Harley Knoles, who, in a short speech, expressed his pleasure at being able to address an audience of Lancashire exhibitors. He paid a pleasing compliment to Mr. Blattner for the elaborate arrangements made for the successful exploitation of the picture which, he stated, represented a great amount of thought, labour, and ingenuity. They all knew that the story of "The Bohemian Girl" was one that appealed to the romantic side of one's nature, and he believed that the presentation that day would find a responding chord in the hearts of all who saw it.

### The Prologue.

An interesting prologue was then staged with gipsy choruses, vocal items, and throughout the screening the popular ballads, "The Heart Bowed Down," "I Dreamt I dwelt in Marble Halls," and "When Other Lips" were introduced at the psychological moment, and perfectly synchronised with the picture. The trade show of "The Bohemian Girl" will be remembered by Lancashire exhibitors, not only for the beauty and splendour of the picture, but also for the magnificent *mise en scene* conceived, and so ably carried out by the Gaiety's popular general manager, Mr. L. Blattner. There is no doubt whatever that such a send-off for this production will be of immense value to Mr. Joe Fuller, who is handling the picture in this territory.

# GLEANINGS FROM THE WEST.

(By our Bristol Correspondent.)

## The Slump and the Tax—Wireless and the Kinemas—Bath Assembly Rooms Sold—Another Attack on the Kinemas—Briefs.

THE result of the trade interview with the Chancellor is heartening, as there is now some prospect of relief from the tax. A flat rate is much to be preferred even to a reduction in set terms, as in the latter case the exhibitor would have to pass along the whole of the reduction to his patrons, but with the tax on a flat rate basis, if the percentage is not too high, he will be able to secure a little bit more profit for himself, and at the same time he will be able to rearrange prices if he wishes to with a freedom which is impossible under a fixed rate.

### Wireless and the Kinema.

In the future it is probable that a wireless installation will be deemed as necessary to a picture house as an orchestra, but that time is not yet, though those exhibitors who are wise enough to secure an installation before their competitors will reap the benefit of the novelty in larger attendances. One West Country exhibitor at least is awake to that fact, for Mr. James Maysey, of the Empire, Park End Road, Gloucester, has been having experiments carried out at the hall by Mr. J. F. Mayall, A.M.I.E.E., an expert, and hopes to be able shortly to incorporate the results of these tests in his program.

### Bath Assembly Rooms.

The Assembly Rooms, Bath, have been disposed of by private treaty, after being withdrawn at the auction sale. A local syndicate is now in course of formation to take over the building and run it as usual. The scheme includes the continuance of

the kinema attached to the rooms, "The Library of Vision," of which Mr. George A. Morley, who managed it for the late proprietors, Messrs. Houser and Lewis, will still retain control.

### Another Attack on the Kinemas.

At a meeting of the Somerset Education Committee last week a resolution was received from the Bucks County Education Committee expressing the opinion that a great deal of harm was being done mentally, morally, and physically to children and young persons by kinema exhibitions, and a much more effective control over such exhibitions was urgently needed, and that the Secretary of State's attention should be called to the matter. A member, Mr. W. Meade King, said that he considered that a very large proportion of the crime among youths at the present time could be attributed to kinema exhibitions. The meeting decided to support the resolution by a unanimous vote, and it was arranged that copies should be sent to the Secretary of State, the Members of Parliament for the county, and various educational and municipal associations.

These covert attacks upon the industry occur constantly in various parts of the country and need to be watched and counteracted, for it is the aim of some of the members of these bodies to bring pressure upon the authorities to impose further restrictions upon the kinemas. It is in cases such as these where the services of a publicity agent would be valuable, and to many thinking members of the trade it must be apparent that the recent decision by the General Council of the C.E.A. with reference to this matter was a short-sighted policy.

## CARPENTIER AS FILM ACTOR.

### In Future will be more Interested in Acting than Boxing.

STUART BLACKTON, began this week the production of the film in which the noted French boxer, Carpentier, is to play the leading rôle. Carpentier, who has been studying the play and practicing for some athletic feats that the story calls for him to perform, has expressed himself as delighted with the prospect of engaging definitely in film work, and was particularly pleased that he is to be presented as a serious actor in a romantic rôle, and not as a pugilist or "stunt artist."

"I can state frankly," said M. Carpentier, "that I am definitely starting my career as an actor, and from now on shall be more interested in acting than in boxing. Mr. Blackton expresses faith in my ability, and I shall do all I can to succeed."

Mr. Blackton believes so strongly in the ability of Carpentier as a dramatic artist that he has engaged him for six films. The first is laid in the middle of the eighteenth century. Carpentier will bring from Paris his horse, which he will use for a good deal of swift riding in the film, and will begin his day's work during his London stay with a morning canter in Rotten Row.

The casting of the picture has been nearly completed. The heroine will be played by Miss Flora Le Breton (who achieved so great a success in Stuart Blackton's Prisma colour film, "The Glorious Adventure"), and Miss Mary Clare, who played the Dark Lady of the Sonnets in "Will Shakespeare," and made so great a success in Galsworthy's "The Skin Game," will have an important role. In addition to these, Rex McDougal, an English actor, who has had great success in America and France, as well as in England, has been assigned a leading part.



CARPENTIER AND STUART BLACKTON.



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Delectably different, it is the last word in dramatic piquancy. Titles that ripple in sunny, sparkling cascades of clever dialogue while the action sweeps forward with a freshness and charm, stirring the spectator with the living warmth of the people in the story who enact the struggle of the upper and nether sides of society in this drama of fire. Showing the loyalties and loves which redeem life. Generous and fine in its sympathies, this photoplay will be acclaimed by thousands who have come to know the dependable pleasure of Sir Arthur Pinero's brilliancy.

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24 DENMARK STREET, LONDON, W.C.2.**

# THE FOUR NORTHERN COUNTIES.

(By our Newcastle Correspondent.)

**Kinemas Close Down—Sergt.-Instructor Films—The Fool's Paradise—Triangle Triumphs—Ideal's New Output.**

**T**HE kinematograph is being more and more utilised for educational purposes. The latest use to which it has been put is in connection with Army training. At the camp of the 6th Northumberland Fusiliers (Territorials) at Catterick this week a hall was fitted up with a kinema for the purpose of demonstrations in connection with the lectures. It has proved successful inasmuch as it has made the instruction courses more interesting, particularly to the members of Cadet Corps, who were also in camp with the territorials.

## Kinemas Closed.

Proprietors of kinemas in the four Northern Counties are having a lean time just now, and this is more noticeable in the country districts. As a result of the trade depression, the summer weather, which is attracting the people into the open air and their allotments, and other causes, the patronage of the kinemas has fallen off considerably. So marked is this that between 40 and 50 halls have found it necessary to close their doors temporarily.

## The Entertainments Tax.

The progress of the fight for the abolition of the Entertainments Tax is being followed with considerable interest by the showmen of the four Northern Counties. In the territory the general feeling is that the only solution of the exhibitors' difficulties is the total abolition of the tax. Much disappointment was felt when there was no alteration in the incidence of the tax when the Budget was presented, and realising that abolition is impossible at the present time, the exhibitors generally will welcome any relief that is afforded them. The hope held out by the Chancellor of the Exchequer to the deputation of exhibitors who waited upon him last week with the suggestion of a ten per cent. flat rate tax has been the subject of conversation amongst

local showmen. While the proposal put forward has more than once been criticised locally, things are now so bad that relief from the burden of the tax will be welcomed, although it may not be in the exact form that would be most acceptable to the exhibitors.

## Famous-Lasky.

Business continues brisk at the Newcastle offices of Famous-Lasky. "The Fool's Paradise," shown this week, looks like proving a winner in view of the inquiries for it after the show.

## Triangle Triumphs.

Mr. Harry Faid, the local manager for Triangle Plays, has nothing to complain about as far as business is concerned. "Why Girls Leave Home" and "Peacock Alley" have gone exceptionally well, and he has been kept busy arranging dates for them.

## Favourably Received.

Mr. W. H. Lindon Travers, the territorial manager for the Associated First Nationals, has now got settled down in his offices in Rutherford Street, Newcastle. He is highly pleased with the favourable reception that "Bits of Life" and "A Woman's Place" have had since the recent trade shows of these productions.

## Ideal's New Output.

Mr. B. Rose, the local manager for Ideal Films, tells me that he is just going to start on the firm's new output. It will consist of fewer but larger subjects, the first being "A Bill of Divorcement," which will be followed by a Denison-Clift art production, "Mary Queen of Scots."

## LATEST HAROLD LLOYD COMEDY

### Something Entirely New in this Class of Subject.

**I**N "Grandma's Boy," the latest 5,000-foot Harold Lloyd film, W. & F. promise us something entirely new in comedy construction. In the past, Lloyd has specialised on taking the everyday happenings of life, and treating them in a farcical manner, but behind his latest vehicle lies quite a serious thought. In "Grandma's Boy," despite the hilarious laughter which the inimitable Lloyd is bound to cause, the theme is one which will leave the spectator with something to think about. In addition to the usual straight comedy, there is an added touch of the dramatic and sentimental. The story is based on the assumption that the line dividing courage and cowardice confines itself to Euclid's definition, length without breadth.

### Enthusiastic Reception in America.

In America where "Grandma's Boy" has been pre-released at the Symphony Theatre, Los Angeles, the success has been so emphatic that exhibitors are bidding keenly for bookings, and it is a significant feature that all exhibitors are offering bookings of two weeks and over. Bookings of a few nights or even a week's duration are not at present being considered.

The show copy of this subject was not expected in this country for some time yet, but its unexpected arrival last week came as a surprise. After viewing the subject, the executive

heads of W. & F. decided that exhibitors should have the earliest opportunity of viewing and judging for themselves the remarkable merit of Lloyd's latest offering. The advance reports from America have created considerable interest in trade circles, and there is no doubt that the trade show which will be held at the New Gallery Kinema, Regent Street, on Friday next (June 30) at 11 a.m. will be well attended.



SCENE FROM "GRANDMA'S BOY."

# BRADFORD TRADE NOTES.

**Another Magistrate—Husband and Wife both on Bench—Another Fine Picture House—  
Poor Business.**

*(By our Bradford Correspondent).*

**C**INEMA men throughout West Yorkshire, and indeed in a wider area, will join in congratulating Councillor A. T. Sutton, J.P., manager of the Morley Street Picture House, Bradford, and chairman of the local branch of the C.E.A., on the fact that his wife, Mrs. Mary Jane Sutton, has just been appointed to the Commission of the Peace for the city of Bradford. Quite apart from the fact that Mrs. Sutton is one of Bradford's earliest lady magistrates, Mr. and Mrs. Sutton have the very unusual distinction of being husband and wife magistrates.

Both have received their honours for work in the political Labour Party. Councillor Sutton got his honour some years ago. He is one of the stalwarts of the Labour movement in Bradford—and so is his wife. She was originally an officer in the Salvation Army, and subsequently was a Labour worker in London, Norwich, and Hull. She came to Bradford in 1900. For a long period she was president of the Bradford Women's Central I.L.P., of which she is now secretary, and she has also been secretary of the Bradford Women's Labour League and a member of the Executive of the Sailors' and Soldiers' Dependents Committee during the war. She is now a member of the Naval and Military War Pensions Committee.

## Another Fine Picture House.

One supposes there is risk of being accused of trespassing by saying that Bradford has got still another very fine picture house in the Saltaire Picture House, opened last week by the Lord Mayor of Bradford. The house really is in Shipley, and Shipley is one of the most ferocious of the districts which recently fought successfully against incorporation. Still, nobody but a boundary inspector can tell where Bradford ends and Shipley begins, and Shipley looks to Bradford for the industry of most of its inhabitants, for its tramways, and for its water. The present Lord Mayor of Bradford is a Shipley man, and as Lord Mayor

of Bradford he opened the new house. The promoters of the new company are Bradford people, and doubtless the activities of all associated with the place will be in conjunction with the Bradford kinema trade. The opening ceremony was presided over by Lieut.-Colonel A. Gadie, late Lord Mayor of Bradford, and though the chairman of the Shipley District Council attended the opening, one still ventures to say Bradford has got another first-class picture house.

## Seating Capacity 1,500.

It is certainly a very fine building, upstanding and bold, on the high road between Bradford and Keighley, at the great tramway terminus and junction at Saltaire, and on the site of a former big motor garage. The place has an attractive ashlar stone frontage in the Renaissance style, surmounted by a golden dome. The architect is Mr. William Illingworth, Bradford, and most of the work is by local contractors. There is seating for 1,500 people. The floors are carpeted in royal blue and gold. The building is fireproof. The manager of the new house is Mr. R. H. Adams. For the opening matinee 350 old Shipley people were guests of the directors, and the proceeds of the day were handed to the Princess Mary Wing Fund of the Saltaire Hospital. Mr. J. W. Brayshaw is the leader of the orchestra.

## Dull Business.

Business in the kinemas here is about as good, and about as bad, as elsewhere. Saturday nights are fairly good, but through the week, and especially in the afternoons, houses are extremely thin. The industrial masses have practically exhausted their accumulated funds, and the revival of industry has not yet brought back full-time work for the many. Then the weather has been against the kinemas, whether it has been hot and sunny or warm and sultry.

## A NEW GOLDWYN FEATURE.



Scene from "Grand Larceny," featuring Clare Windsor and Elliott Dexter.

## "MORALITY."

### Territorial Rights on Offer.

**I**N our advertisement pages will be found an interesting announcement by Capitol Productions, Ltd., 49, Deansgate, Manchester, who are offering territorial rights for sale of their recent acquisition, "Morality," a seven-reel American production.

This picture is showing during the coming week four times daily at the Winter Gardens Picture Theatre, Manchester, as a pre-release booking. Renters and exhibitors interested will be admitted (by the courtesy of the directors of the Winter Gardens Theatre) on presentation of their business cards.

We are sure territorial buyers will be interested in this opportunity of securing a first-class draw for their district.

**MAKER OF LANTERN SLIDES TO THE TRADE**

Speciality:—ILLUSTRATED SLIDES IN BULK FOR  
**FILM RENTERS and PROPAGANDA WORK.**

**IGNATIUS DOFF, Gladiator Works. Chorlton-cum-Hardy 5**

**"TENSE MOMENTS FR**

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*ENGLAND'S GREAT*

IN A NEW

**SIX ONE-REEL SENSATION**

1. THE LADY of the CAMELIAS.
2. THE MERCHANT OF VENICE.
3. JANE SHORE.

**PRODUCTIONS BY MASTER**

RELEASED ONE A WEEK,

World Rights Owned by

**BRITISH EXHIBITOR**

(S. G. NEWMAN, M

**8-9 LONG ACRE,**

FROM FAMOUS PLAYS."

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*BEST TRAGEDIENNE,*

SERIES OF

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4. BLEAK HOUSE.

5. THE SCARLET LETTER.

6. ESMERALDA from *The Hunchback of Notre Dame.*

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COMMENCING SEPT. 4.

**S' FILMS, LIMITED**

(MANAGING DIRECTOR).

**LONDON, W. C. 2.**

# THE TRADE IN WALES.

(By our Cardiff Correspondent.)

## A Welsh Spokesman—Kinema Exchange Outing—Exchange Manager's Resignation—Exhibitor Fined

**T**HE trade generally in South Wales is very indebted to Mr. H. V. Davies for the forceful manner in which he put forward the claims of the trade to the Chancellor of the Exchequer when the deputation waited upon him last week. Mr. Davies can rightly be called the champion of the small exhibitor. With a fund of oratory that makes him the envy of many of his Welsh friends, he can be relied upon to make the most of any case. He made the most of the exhibitors' case in last week's London interview. He put forward in a clear and concise sort of way the dire distress which the trade in Wales had encountered during the past months, and which now placed them in such a position that many of the Welsh exhibitors had only been keeping open as a duty.

### Wales and the Chancellor.

The case of the trade in Wales should, I feel sure, greatly weigh with the Chancellor, for one is bound to admit that conditions are more serious to-day than in any time of its history. I had a chat with Mr. Davies when he came back from London, and while he informed me that the Chancellor simply informed them that he would not be able to give a reply until after the debates, Mr. Davies came away with the impression that the Minister was convinced by much that he had heard, and as an outcome it is hoped that some modification of the tax would be made.

### Kinema Exchange Outing.

Last Sunday the annual outing of the South Wales kinema trade was held, and while it is not possible to give a detailed report in this issue, it can be said that everyone spent a really happy day. Chars-a-bancs conveyed the party through the charming Wye Valley, and when Cardiff was reached at night everyone was tired out after the long trip. It took harassed exhibitors and renters out of their worries for a day at least. A full report of the event will appear next week.

### Exchange Manager's Resignation.

A bombshell fell upon the Exchange last week by the news of the resignation of Mr. and Mrs. Stanley Edwards, who, since

the inception of the club in High Street, Cardiff, have been the manager and manageress. They are going to Bridgend to manage one of the largest hotels in that town. They will be greatly missed by those who frequent the club, for since Mr. and Mrs. Edwards came to Cardiff they have been the life of that institution. They have worked hard to popularise the Exchange and to cater for the needs of those who frequent it. On many occasions they have been publicly complimented for their magnificent catering and for the homely way they have looked after everyone who has called in at the Exchange, whatever time of the day it might have been. At a time like the present, when the institution has got on its feet and is toddling along so happily, it can ill afford to lose the services of such a valuable pair.

### Exhibitor Fined.

A fine of £5 was imposed by the Llanhilleth magistrates last week upon Richard A. Ballard (28), manager of the Playhouse Kinema, Llanhilleth, who pleaded guilty to defrauding the Inland Revenue on February 9. Mr. E. R. Booth, of London, who prosecuted for the Customs and Excise Department, stated that 323 people were admitted to the 5d. seats on four days. Although the price of admission included a Penny Entertainment Tax, it was never paid to the Revenue. Defendant was liable to a fine of £50 for each offence. Defendant pleaded that he ran out of stamped admission tickets, and was too busy to go to Newport for a fresh supply, and he used unstamped tickets. The magistrates' clerk stated that if a summons had been issued in each case defendant would have been liable to a fine of £16,150.

### Walturdaw Outing.

The staff of Walturdaw at Cardiff, who were accompanied by the manager, Mr. William Coutts, spent an enjoyable day at Southerndown, the venue of their annual outing.

His many friends at Cardiff will be glad to hear that Mr. T. Ashworth, who recently sustained an injury to the ankle, is progressing satisfactory.

## KINEMA BREAKER CONFESSES.

### Police Court Charge.

**E**NTERING the Chester Police Station on Friday, a man named Glen Davies, aged 22, who hails from Cardiff, informed the officer on duty that he desired to surrender himself for having broken into the kinema in Brook Street on two separate occasions. He added that on both occasions he had broken open the office, but had not been able to discover anything more valuable than some postage stamps. He also took a box from the office and sold it for four shillings in Wrexham.

Davies was charged before a Bench of Chester magistrates on Saturday with having broken and entered the kinema and stolen goods to the value of £5. The Chief Constable stated that, apart from making the confession described above, Davies declined to give any account of his antecedents. Under the circumstances he (the Chief Constable) applied for a remand for a week, and this was granted.

## MILTON ROSMER IN ROME,



In the company of Amleto Palmeri, the U.C.I. Producer.

**BRITISH NATIONAL FILM LEAGUE TRADE SHOW.**

WELSH PEARSON & CO., LTD., *present*  
**BETTY BALFOUR**

IN



**WEE MACGREGOR'S SWEETHEART**

By J. J. BELL and GEORGE PEARSON,

*at the*

**NEW GALLERY KINEMA,**

*on*

**THURSDAY JUNE 29, at 11-30 a.m.**

**THE FILM PRODUCED BY GEORGE PEARSON.**

*Apply for Tickets to*

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**3 Rupert Street, W.1. Telephone: Gerrard 1510.**

**BOOK THE FILM THROUGH JURY'S.**

# Torchy Comedies



**Johnny Hines, the King of laughter**

See Torchy, the red-headed office boy, who has tickled a million ribs.

**Brilliantly original, a new note in comedies**

**Different and funnier than anything ever done**

*Released one a fortnight from October 26, 1922*

**Pearl Films Ltd.,  
86-88 Wardour St., W.1.**



# TEN NIGHTS IN A BAR-ROOM

STARRING

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### A WONDERFUL TRADE SHOW

Held the audience spellbound from start to finish.

An epoch making production of genius.

Wonderful story  
Superb photography  
Marvellous acting.

Adapted from the  
world-famous story  
written by a Lancashire  
man—Edwin Waugh.

*For immediate release.*

Have you got your booking for

# A Dangerous Adventure

(A Warner Bros. Production)

The greatest serial of suspense and thrills ever seen.

15 breathless episodes.

## Pearl Films Ltd., 86-88 Wardour St., W.1.

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' Nuff Said!

**OF SPECIAL IMPORTANCE**  
**To Territorial Buyers—Our First Announcement**

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**INDEPENDENT RENTERS  
 IN ALL TERRITORIES**

**“MORALITY”**

A Seven Reel Dramatic Picturization of the World's Most Serious Problem.

**WILL BE SCREENED AS A PRE-RELEASE  
 BOOKING & SHOWN FOUR TIMES DAILY DURING  
 (THIS) WEEK COMMENCING MONDAY JUNE 26, AT THE  
 WINTER GARDENS PICTURE THEATRE  
 PETER ST., MANCHESTER**

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**INDEPENDENT RENTERS, IT WILL PAY YOU TO COME TO MANCHESTER AND SEE**

# **“MORALITY”**

**TO SEE ITS BUSINESS POWERS AND THEN TO SEE US WITH A VIEW TO A DEAL FOR YOUR TERRITORY.**

LANCASHIRE, CHESHIRE AND NORTH WALES,  
CONTROLLED BY  
**CAPITOL PRODUCTIONS, LIMITED,**  
49 DEANSGATE, MANCHESTER.

*Write us for more information—With first refusal for your District.*

*All Territories Excepting Lancashire are Open.*

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(S. HARRIS, A. J. SAUNDERS, R. O. ROTHWELL).

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# THE TRADE IN SCOTLAND.

(By our Glasgow Correspondent).

**Buchanan Home Again—Getting into "Motion"—"Square" Outing—A New Department—A Picture "Prince"—And Kinema "King"—Film Censorship.**

I WAS glad to offer Councillor R. C. Buchanan the glad hand when I last came across him in Prince's Street, Edinburgh, the other day, just after his arrival home after a long foreign tour. Councillor Buchanan (who is looking the picture of health) tells me he visited Cape Town, Durban, Zanzibar, and other places almost too numerous to mention. He was accompanied by his wife and two of his daughters, all of whom enjoyed themselves thoroughly.

## Getting into "Motion."

Mr. McGillvray is looking forward to doing big business on behalf of the European Motion Picture Company once he gets settled down in his new premises at 34, Great Clyde Street, Glasgow. Our good friend (late of the Film Booking Offices) anticipates a big run on the pictures which he will be handling as far as Scotland is concerned.

## At Merry Millport.

I had the pleasure of being present at the recent outing to Merry Millport, indulged in by the members and friends of the Square Film Company, and I congratulate all concerned on the excellent arrangements made for this happy and harmonious day. Not the least successful part of the outing was the excellent program of sports carried through under the direction of Mr. Coxall, and I congratulate him on the manner in which he stage-managed all the events. There was keen competition for the prizes, and the recipients were all delighted.

## Wick to Wigtown.

Talking about the Square Film Company, perhaps I might add that this firm have now opened a new department for the sale of kinema houses, which will be under the personal supervision of Mr. George Kay. Mr. Kay is an architect and surveyor by profession, but has long been interested in the film-renting business. He is prepared to value kinemas for sale in all parts of Scotland whether in far north Wick or in far south Wigtown.

## A Picture "Prince."

Heartly congratulations to Mr. Prince Bendon and Mr. A. B. King on the beautiful illuminated addresses which have been presented to them by the members of the Glasgow Kinema Club in recognition of their services to that movement. As the first president of the club, Mr. Bendon filled that office with conspicuous ability, and the address presented to him suitably refers to his wise counsel, combined with the deep interest which he has always taken in the affairs of the club as contributing in no small degree to its success. I may recall, by the way, that in his younger days Mr. Bendon was a noted ventriloquial entertainer on the music-hall stage.

## A "King" Among Us.

The address offered to Mr. A. B. King gives that gentleman the credit—and I may say the well-deserved credit—for having made many improvements during his term as president for the benefit of the club members, including a club-room for meeting in and the publication of a monthly bulletin giving an interesting summary of the club's doings. "As a founder member of the club," it is added, "you have always been ready and willing at all times to give of your best, and we hope that during the coming years we will long have the benefit of your wit and

wisdom in guiding our affairs." Mr. King is one of the wonder men of the Scottish kinema trade. He is now the managing director of an important circuit of kinemas in Glasgow and the West of Scotland.

## A Few Reminiscences.

In making the presentation of the illuminated addresses on behalf of the members, President James McBride was in his best oratorical form; and the few words which he addressed to both the "Prince" and the "King" were in his best vein. Both Mr. Bendon and Mr. King had enthusiastic receptions on rising to acknowledge the honour conferred upon them, and the former was particularly interesting when he referred to the early days of the kinema trade in Scotland and offered some reminiscences of over twenty years ago when he first started to rent films.

## Pastures New.

I hear that Mr. James Colville is severing his association with the Argosy Film Co., Ltd., in the service of which he has been for the past three years. Mr. Colville tells me he will now represent Green's Film Service, and I wish him every success in his new position. Mr. Colville is one of the most popular men in the Scottish trade.

## Film Censorship.

It was intended to hold a conference of representatives of the Glasgow Corporation Magistrates Committee, the Glasgow Education Authority, and the Cinematograph Exhibitors' Association in our City Chambers recently, but (as far as I can learn) this conference has been postponed owing to the Education Authority representatives being unable to attend. The question at issue was in regard to a local censorship of films, and it will be remembered that this is the question which was raised some time ago at a meeting of the Glasgow Education Authority. I suppose in due course this postponed conference will take place.

## "WEE MACGREGOR'S SWEETHEART."



The Welsh Pearson Company on the Clyde. Left to right: Donald Macardle (leading man), J. Barros, Minna Grey, Betty Balfour, J. J. Bell (author of "Wee Macgregor"), and George Pearson. The trade show of this film will take place at New Gallery Kinema on Thursday next (June 29) at 11-30 a.m.

# THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

## Kinema Application Refused—"A Fool's Paradise"—Famous-Lasky and North Wales—Walturdaw and Wireless.

ON behalf of Mr. Jas. Harland an application was made to the Birkenhead Licensing Justices last week for a licence for a kinema proposed to be constructed on a commanding site at the corner of Harland Road and Church Road, in the thickly-populated Trammere district. It was stated that the building would cost from £12,000 to £14,000, and would provide accommodation for nine hundred persons. Opposition to the application was forthcoming on the part of the Trammere Picture House Co., who had obtained a licence for a picturedrome in Church Road to accommodate eleven hundred people. This kinema, in their opinion, would be ample to provide for the needs, as far as kinema entertainment is concerned, of the district. In the result the Bench declined to grant the application, expressing the view that, inasmuch as a licence had been recently granted for a similar building only six hundred yards away, another kinema was not required in the immediate neighbourhood.

### On Holiday.

Upon calling at Famous-Lasky's up-to-date establishment in Dale Street the other day I learnt that H. D. Nisbet, manager of the Manchester and Merseyside branches of this enterprising house, was absent on his annual vacation of a fortnight's duration, which he is spending, together with his wife and child, in Grange-over-Sands. During Mr. Nisbet's absence his duties are being performed by his able lieutenant, Mr. August Denton, assisted by Mr. Myer Marks.

### "A Fool's Paradise."

For Tuesday this week Famous-Lasky had arranged a trade show at the Futurist of "A Fool's Paradise," which is described as one of the finest super-productions that has ever been screened. "A Fool's Paradise" is a Cecil B. De Mille production, by Beulah Marie Dix and Sada Cowan, suggested by Leonard Merrick's great story, "The Laurels and the Lady." The cast includes such well-known screen artistes as Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kolsoff, John Davidson, and Julia Faye.

### Famous-Lasky and North Wales.

Mention of Famous-Lasky's local activities would be incomplete without allusion to Jack Green, who, when I met him on Saturday, had just returned from an extensive tour of the North Wales area, where he had been offering the Famous-Lasky general output for 1923. Despite the still far from satisfactory state of trade, he reported what can, under the circumstances, only be regarded as substantial progress. By the way, I am assured that "The Sheik," which will be released in February next, is still in considerable demand, and that available dates are being eagerly snapped up by exhibitors in all parts of the territory.

### Featured.

Before leaving the Famous-Lasky offices my attention was called to a page in "Paramount Flashes" (a neatly and well-printed brochure which constitutes the publicity journal of this organisation), whereon was reproduced an excellent photograph of the outside representative of Famous-Lasky who attended the recent conference in connection with the firm at Leeds. Prominent in the illustration I noticed Myer Marks and Jack Green, who were present at the event in the interests of Liverpool.

### Walturdaw and Wireless.

Equally with other parts of the country, a great sensation has been created in the Merseyside district by the Marconiphone, of which the Walturdaw Co., Ltd., have obtained the sole agency for the entertainments trade throughout the United Kingdom. From what I can gather it is expected that there will be practically no limit to the scope of this invention from an entertainment point of view. Meanwhile, Walturdaw's staff are not in a position to say much about it, except, perhaps, that, when actually placed upon the market, attention to requests from exhibitors anxious to enlist its services as a feature of their programs is likely to occupy a considerable portion of their time.

Eloquent of the great interest which the Marconiphone has already excited, it need only be mentioned that, during the past week, Mr. S. A. Jones (Walturdaw's Lancashire manager) and Mr. Arthur Leslie, at the Manchester end; and F. P. Maynes and Godfrey Earnshaw, in the Liverpool territory, were well-nigh inundated with inquiries regarding the invention. For the present, however, they are totally unable to say when the Marconiphone will, so to speak, be released for entertainment purposes. A preliminary conference in connection with the matter had been fixed for the current week, and this, I understand, will be followed by a series of further conferences in different parts of the country of Walturdaw's principal representatives. Before the Marconiphone is open for booking exhibitors all over the country will be invited to attend demonstrations of the possibilities of the invention.

### Good Trade Show Gatherings.

Walturdaw's had trade shows, both at Liverpool and Manchester last week, of a film called "Periwinkle," and both at the Palais de Luxe, Liverpool, and the Kinema Exchange in Cottonopolis, representative onlookings of interested exhibitors assembled. Particularly representative was the audience in Liverpool, when double opposition in the form of trade shows by other firms is taken into consideration. The film is remarkable for some wonderfully effective coloured photography, and outstanding features of the incidents which go to make up the picture are earthquake scenes and the carnival at Nice. The film will be released next March.

## HENRY I. HARRIS,

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## "THE BIGAMIST,"

whose artistic camera work in this great George Clark production was so highly praised by the critics, is now

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“Cwing to Enormous Success!”

# Vesuvius Conquered

The greatest “Short” thriller ever screened.

□ □ □

Vesuvius photographed in full volcanic action for the first time by FOX FILMS.



*The Daily Mail*

## DARING CONQUEST OF VESUVIUS.

By THE FILM CRITIC.

Is there one feat of photography which has not been achieved? There is the slow-motion camera and one which films the very blossoming of flowers; we have pictures in which one and the same person plays two distinct parts and others which reverse the whole processes of nature. Now a Fox camera-man and an Italian girl aviator, Dolorez Santore, have succeeded in photographing the blistered lips of Vesuvius itself.

“Vesuvius Conquered,” lasting for about 10 minutes, is one of the most intensely thrilling films I have ever seen. First of all the aeroplane circles the mouth of the crater. Below is a sea of burning, bubbling rocks. In the middle of the crater is a newly formed cone from which there issues a dense cloud of whirling, suffocating smoke, and for this the brave pilot makes, full speed ahead. Five hundred feet away, two hundred, a hundred; fifty—over the very mouth of the cone itself!—and then the carburettor became choked by fumes. The machine, almost crashing into a seething bed of molten rock, just gets over the edge of the crater and falls, a tangled wreckage, at the foot of the great volcano.

The camera-man, who kept on turning to the very last, had the presence of mind to throw his camera into a bush before the final crash. Both he and his girl pilot escaped with only minor injuries, and now one of the most extraordinary films ever taken is being shown at the majority of kinema theatres during this week and in

One of the most intensely thrilling films I have ever seen

—Daily Mail.

Have you secured your playing date?

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# The Picture Give You a

¶ The booking of "PENROD" is a test of genuine showmanship qualities on the part of British exhibitors. It deals with the jolliest period of life—boyhood and girlhood—and it is offered to the trade for release at the precise period of the whole year when everybody wants to be made to feel merry and bright—CHRISTMAS.

Put on the right kind of Christmas programme and you'll get the business!

"PENROD" is the most perfect type of Christmas picture that any exhibitor has ever had offered to him.

Exploit it right—by the aid of our comprehensive publicity service—and you can't fail to smash all your Christmas records.

**PENROD** FRECKLES B

# that will Merry Xmas!

"PENROD" is MARSHALL NEILAN'S brilliant screen adaptation of BOOTH TARKINGTON'S famous humorous stories.

FRECKLES (Wesley) BARRY is the principal star, supported by SUNSHINE SAMMY and a horde of healthy mischief-loving youngsters that will gladden the heart of every man and woman who has a memory.

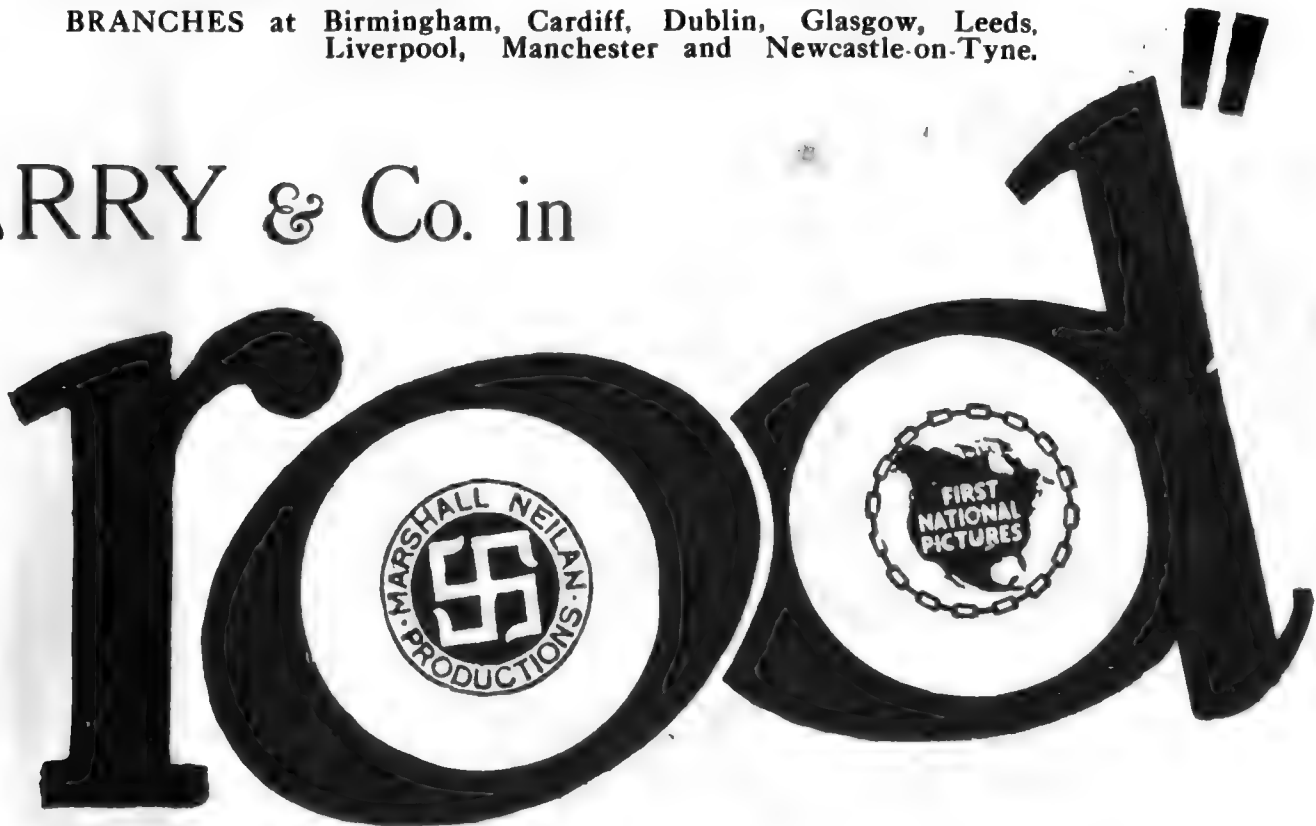
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BRANCHES at Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester and Newcastle-on-Tyne.

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Mr. CARL LAEMMLE,  
*President, Universal Film Manufacturing Company.*

# Something to Celebrate.

**U**NIVERSAL is celebrating its tenth anniversary, and the European Motion Picture Co. Ltd., distributors of Universal Films, are celebrating with Universal. And young as it is, European has something to celebrate. It has to celebrate the fact that the spirit and principles behind it are the same as those that have made Universal the gigantic organisation it is—the spirit and principles of Mr. Carl Laemmle, president of the Universal Film Manufacturing Company.

**I**T has been Mr. Laemmle's fair-dealing with exhibitors as well as his foresight and business ability that have resulted in ten years of achievement such as scarcely can be equalled in the history of this business.

**A**ND the European Company will operate along the same lines of equitable dealing as have Mr. Laemmle and Universal.

**Y**OU, Mr. Exhibitor, have suffered and are suffering because you have had to book pictures you did not want to get pictures you had to have. **YOU KNOW WHAT WE MEAN.** But that is only one of countless things with which you have had to contend.

**W**E know all this, and in all of our dealings with exhibitors we are going to apply the principles of Mr. Laemmle—the principles that have proved so mightily successful.

**W**E put ourselves on record here and now as being hostile to any and all attempts by producers and renters to control the industry. We are hostile to any system or method or custom that tends to make the exhibitor less independent, and we intend to fight with you and for you against opposing interests.

**Y**OU can depend on us as Universal's representative. You need not worry even if every other company in the business should cease producing. Universal's facilities are so vast that they could make **ALL THE PICTURES NOW BEING MADE** by simply adding one producing company after another to their present staff. Therefore, the bigger and stronger you make Universal, the bigger and stronger and more independent you make yourself.

**COME ON IN AND HELP US CELEBRATE.**

**EUROPEAN MOTION PICTURE CO., LTD.,**

**Edwin J. Smith, Managing Director,**

# BRISTOL C. E. A. MONTHLY MEETING.

## The Tax Levy—Arbuckle Films—Defaulters Struck off List—Short Length Films— The Summer Outing.

**T**HE monthly meeting of the Bristol and West of England Branch of the C.E.A. was held last week at the Artistes' and Press Club, Bristol. In the absence of the branch chairman, E. T. Tasker presided. The attendance was small, and there was only a short agenda.

### Tax Levy Unpaid.

The secretary said he had had a letter from Captain Barber asking for particulars of the number of kinemas which had been closed in their district. He had also had a letter in connection with the levy for the tax campaign, enclosing a list of members, 19 in number, of that branch who had not yet paid.

### Glasgow and Bristol Wage Scales.

A letter was read from the Scottish Branch giving particulars of the reductions and new rates of pay agreed upon by the C.E.A. and M.U. Conciliation Board, and which are now in force in various Scottish towns. Comment was made on the

fact that whereas a year ago Glasgow wages were higher than Bristol, the new scale brought the former city below the latter.

### Arbuckle Films.

There was some discussion on a letter from the Birmingham Branch containing a copy of a resolution passed in connection with Arbuckle films, in which the members pledged themselves not to show these pictures. A member inquired what would be the position of an exhibitor who had booked these films? The secretary remarked that the General Council had decided to ban the Arbuckle films, and various branches had confirmed this decision. Ultimately it was decided to let the letter lie on the table and take no action in the matter.

### Struck Off.

The secretary reported that he had again written to the two members whose subscriptions remained unpaid. From one he had received no reply at all; the other member had seen him and informed him that his partner had objected to the amount, but as he was now taking over the hall on his own account he would send in the necessary form before the date of the June meeting; but it had not yet been received. Both names were removed from the roll.

### The Summer Conference.

It was decided that the branch should be represented at the Summer Conference by the two delegates and the secretary.

### The Dinner Account.

The secretary mentioned that there was a deficit on the dinner held in February last, and asked that the matter should be settled. Mr. S. H. Justin offered to give a contribution of £3 towards clearing off the deficit, and it was decided to charge the remaining balance to the general account. Mr. Justin received a vote of thanks for his action.

### Short Length Films.

Mr. F. D. Sumpter brought forward a complaint against a renting firm with regard to an episode of a serial which was only 1,400 feet instead of 2,000 feet. He was referred to the recommendation made at the last meeting that the length of all films should be stated in feet and not in reels, which was one of the branch suggestions for the new contract.

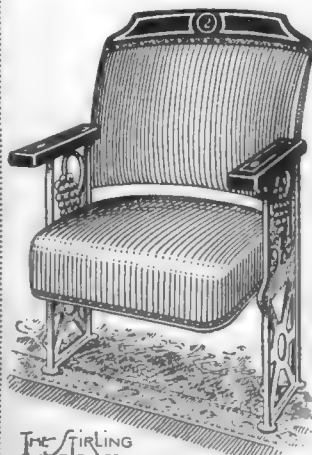
### The Summer Outing.

The question of having a summer outing was raised by F. D. Sumpter, who said it had been the usual thing up to the last year, and he thought they ought to have one. The suggestion, however, received no support, and the matter was allowed to drop. A vote of thanks to Mr. Tasker for taking the chair concluded the meeting.

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"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

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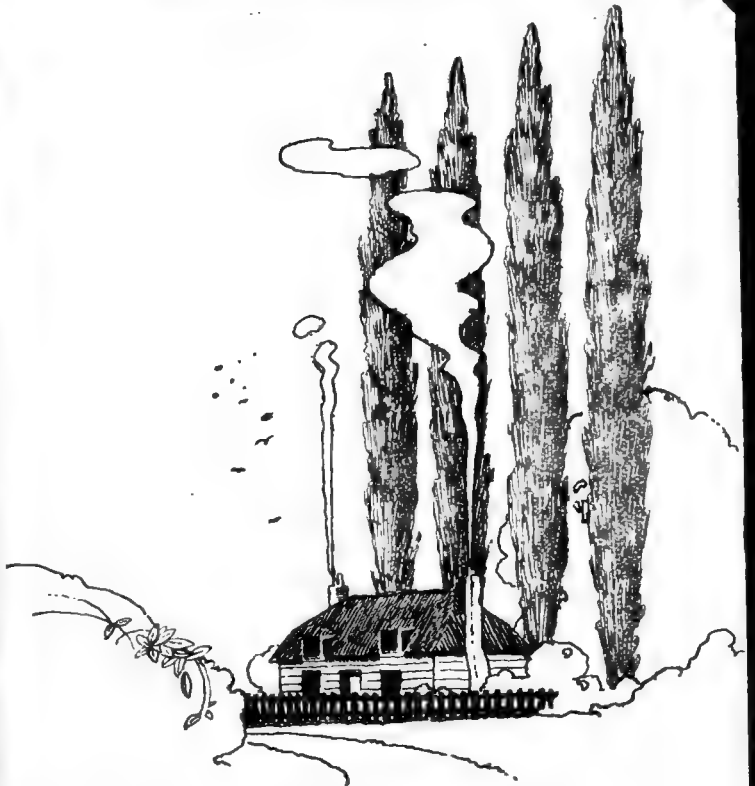
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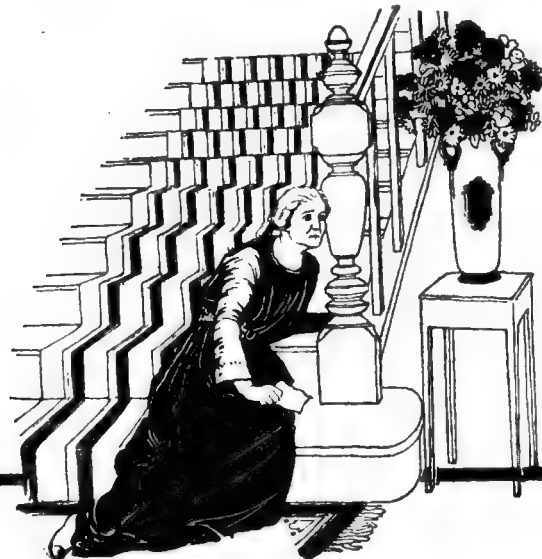
New York World.



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*presents*

# "Silver Wings"

*Trade Show - Alhambra, Leicester Sq.,  
Tuesday, June 27<sup>th</sup> at 11am.*



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Adapted from the play by J. Raleigh Davis.

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JUNE 24, 1922

THE FILM RENTER AND  
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# “A PRINCE OF LOVERS”

BEING THE ROMANCE OF LORD BYRON

A Great British Film Classic

Adapted from a wonderful drama by ALICIA RAMSEY

“BRITISH SCREENCRAFT” PRODUCTION

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FOR PROVINCIAL TRADE SHOWS SEE FOLLOWING PAGES.



A



THE FILM RENTER AND  
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JUNE, 24, 1922

# "A PRINCE OF LOVERS"

A Great British Screen Drama

A big story of human passions and frailties, drawn from life. Intensely dramatic and intriguing through every foot and with scenes of pathos that will compel the tears of the most blase audience.

Splendidly acted by a powerful cast, headed by  
**HOWARD GAYE, MARJORIE HUME and MARY CLARE**

Directed by C. C. CALVERT

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B



JUNE 24, 1922

THE FILM RENTER AND  
MOVING PICTURE NEWS

# 66 "A PRINCE OF LOVERS" 99

Declared by a famous Theatrical Producer  
to be "The Greatest Play I have read by  
a Modern Author."

## TRADE SHOWS

GLASGOW: Salon, Thursday June 29, at 11 a. m., and in Own Theatre at 2-30 p. m.  
same day.  
BIRMINGHAM: Futurist Theatre, July 9, at 6-30 p. m.  
NOTTINGHAM: Scala Theatre, July 2, at 7 p. m.  
MANCHESTER: Gaiety Picture House, July 4, at 11 a. m., and in Own Theatre at  
2-30 p. m.

All Enquiries to  
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THE FILM RENTER AND  
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JUNE 24, 1922

# “A PRINCE OF LOVERS”

BEING THE ROMANCE OF LORD BYRON

The life story of a man over whom  
a thousand women went crazy.

#### TRADE SHOWS

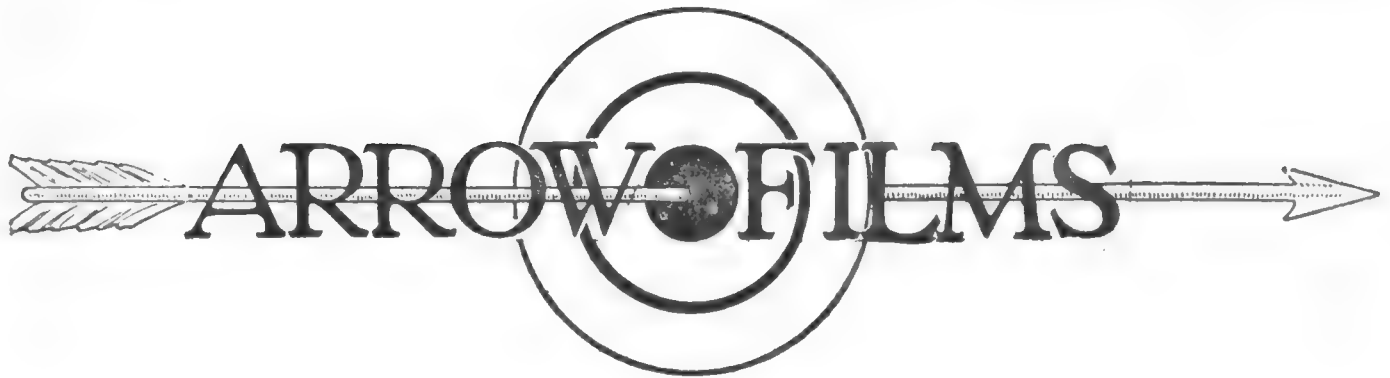
LEEDS: Majestic, Tuesday July 4, at 11 a.m.  
SHEFFIELD: Picture Palace, Union Street, Friday July 7th, at 11 a.m.  
LIVERPOOL: Scala Super Cinema, Tuesday July 11, at 11 a.m., and in Own  
Theatre at 2-30 p.m., same day  
NEWCASTLE: Queen's Hall, Tuesday July 11, at 11-15 a.m., and in Own Theatre  
at 2 p.m., same day.

“BRITISH SCREENCRAFT” PRODUCTION,  
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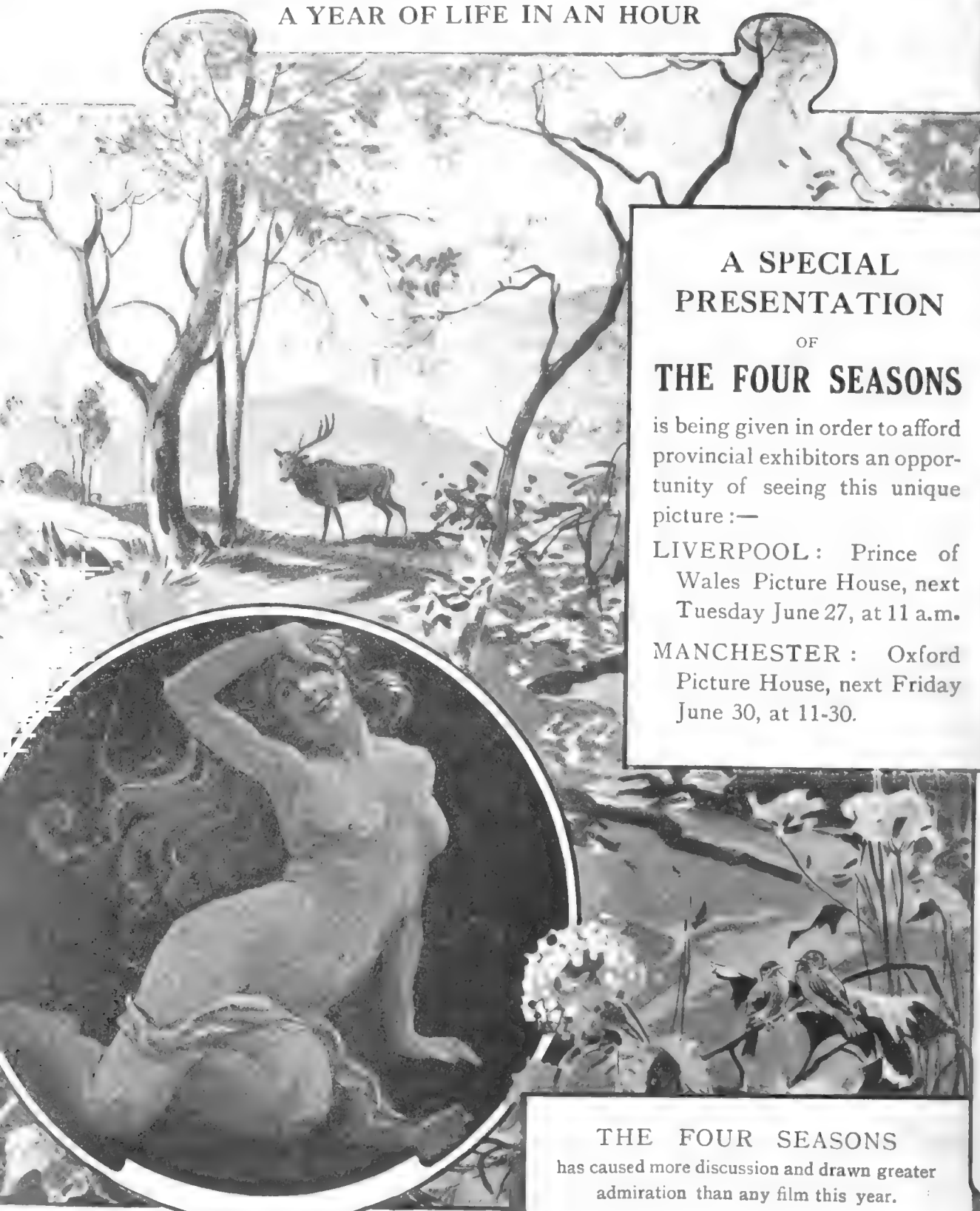
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<p><b>SOUTH WALES AND WEST OF ENGLAND:</b>                  UNITED KINGDOM PHOTOPLAYS, LTD.,                  3 Pembroke Terrace, CARDIFF.                  'Grams—"Photogeny, Cardiff." 'Phone—Cardiff 1764</p>	<p><b>CARDIFF—</b>                  CINEMA EXCHANGE,                  FRIDAY JUNE 30, at 11,                  ANOTHER MAN'S BOOTS                  (Francis Ford).                  FRIDAY JULY 14, at 12-15,                  IMPULSE (Neva Gerber).</p>
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<p><b>SCOTLAND:</b>                  COSMOGRAPH FILM CO., LTD.,                  213 Buchanan Street, GLASGOW.                  'Grams—"Dramatic, Glasgow." 'Phone—Douglas, 3570.</p>	<p><b>GLASGOW—</b>                  CRANSTON'S.                  MON. JULY 3, at 11,                  ANOTHER MAN'S BOOTS                  (Francis Ford)                  MON. JULY 17, at 11,                  IMPULSE (Neva Gerber).</p>
<p><b>YORKS., LINGS. &amp; FOUR NORTHERN COUNTIES:</b>                  MERCURY FILM SERVICE,                  Film House, Mill Hill, LEEDS.                  'Grams—"Merfilm, Leeds." 'Phone—Leeds 26946.</p>	<p><b>LEEDS—JUNE 23</b>                  WAY WOMEN LOVE.  <b>LEEDS—JUNE 27</b>                  STRANGER OF CANYON VALLEY  <b>NEWCASTLE—</b>                  NEW PAVILION,                  WED. JULY 5, at 11-15,                  WAY WOMEN LOVE.                  STRANGER OF CANYON VALLEY</p>
<p><b>MIDLAND COUNTIES:</b>                  THE HUB FILM CO., LTD.,                  34 John Bright Street, BIRMINGHAM.                  'Phone: Midland 818.</p>	<p><b>BIRMINGHAM—</b>                  (To be Announced).</p>
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